AMERICAN ARTS

RILLA EVELYN JACKMAN

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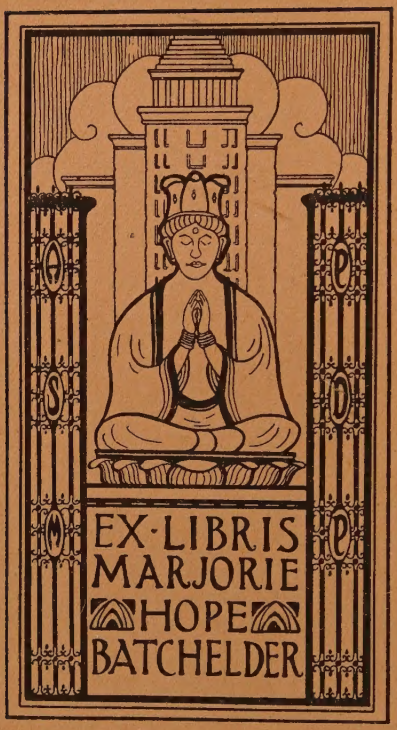

To the "Jan & July"
from
Velda

AMERICAN ARTS

As the sun colors flowers, so art colors life.

— Sir John Lubbock

AMERICAN ARTS

By

RILLA EVELYN JACKMAN

Head of Public School Art Department, College of Fine Arts, Syracuse University

Illustrated with four hundred sixty halftones from photographs and five line drawings

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A FOREWORD

When the soul is really moved, desires are born — desires for expression and for service.

American Arts is the outcome of a desire thus born, to share with others the rich pleasures which have been mine through intimate acquaintance with the achievements of the artists of America. As a discussion of the arts and artists of our country the book is not complete; no work on a developing subject can be; neither is it as inclusive as one could wish. That would hardly be possible in a single volume.

Nothing in the preparation of this book, or of the university course out of which it grew, has been given more earnest study or more careful consideration than the classification of the artists. The greater their versatility the more perplexing and at the same time the more interesting became the problem. For instance, a painter who had become famous the world over for his portraits suddenly turned to murals and later to landscape; while another artist long well known as a painter and etcher is now gaining his greatest laurels for his achievements in sculpture. It was out of the question therefore to classify these artists and their works under any one heading.

The arrangement of the material was finally made with three things in mind: first, the period in which the artist lived; second, the places in which he received his principal training, even though that training, as has often been the case, had no lasting influence on his art; and third, the class of work for which the artist is most widely known. The early life and training of the artist make up the background, while his achievements and the honors he has won determine the amount of space allotted to him in these pages.

As to the facts—they were gleaned from many sources. Numberless books on the different phases of the work were read, and current magazines and periodicals eagerly scanned, for more recent data. But the greatest help and inspiration came from visits to many studios and personal interviews with artists.

Early in the preparation of this work I chanced to see the following sonnet written by Dr. James P. Haney:

> Full many talk of Art, to shape its laws.
> I know these not, for all I surely know
> Is that the urge of Beauty moves my heart,
> And out of this my work springs as a song.
> The learned cavil much, but never one
> Shall guess Art's secret, until he doth essay
> To sing this song himself. Then he shall prove
> That in his own endeavor, naught may weigh
> Of rule and counter-rule, save only this—
> Whate'er he fashions shall be done for love.
> So fashioned and so felt, my work is born
> Of longing to transmit the joy I've known
> To countless others, that these too may feel
> The rapturous thrill which its creation gave.

This poem so beautifully expressed my own feelings that I asked the privilege of quoting it should the book, first suggested by Dr. Street, then dean of Teachers College, Syracuse University, become a reality. Dr. Haney generously consented and suggested that I write the book not alone for students in the classroom but also for all those who would welcome a wider knowledge of the achievements of American artists. And so it is to both of these groups and to all the artists of America that AMERICAN ARTS is dedicated.

RILLA EVELYN JACKMAN

SYRACUSE, NEW YORK
September, 1927

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PART I

CRAFTS AND INDUSTRIES

PLATE I

From *A History of American Painting* by Samuel Isham
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JOHN LA FARGE: THE RESURRECTION

AMERICAN ARTS

CHAPTER I

THE EARLY CRAFTS

OUR FIRST AMERICAN CRAFTSMEN. GLASSWARE: Steigel. SILVERWARE: Howard—Revere. PEWTER. IRON: Jenks. BRASS. TIN. CLOCKS: Harland—Terry—Thomas—Willard. FURNITURE: European Styles and Their Influence—American: Phyfe. TEXTILE ARTS AND NEEDLEWORK: Coverlets—Samplers—Embroidery. CERAMICS: English, Oriental, and Their Influence. AMERICAN CERAMICS: Burlington—Fulper. HAVILAND.

OUR FIRST AMERICAN CRAFTSMEN

American arts, like the American people, had their origin in the Old World. But though young in comparison with Old World arts, American arts, developing in harmony with New World conditions, year by year are becoming more truly and distinctively American.

It was but a short time ago that our forefathers were wholly occupied with the necessities of life. Pictures and statues, even beautiful buildings in which to live and carry on business, are not necessities. In this country, therefore, the first of the arts to be given attention were the crafts, many of which have now developed into great industries.

For a time our early craftsmen were content to have their products plain and ordinary. Then, gradually, in response to the inborn desire for beauty, there came a change. The makers of glassware, of timepieces, and of furniture, the smiths, the weavers, and the potters began to find pleasure in self-expression and to strive for beauty. It is because of that change of attitude that those early craftsmen are now looked upon as our first American artists.

GLASSWARE

Glassmaking is one of the most ancient of the crafts. From Egyptian wall carvings we find that as early as 4000 B.C. it was carried on in that country in much the same way as it now is here. The glassware found in Roman tombs proves that it was made in Rome at a very early time. Much of that glass is brilliantly iridescent. This, however, is due not to the skill of those early craftsmen but to the greatest of all artists, Time, for it is caused by a partial disintegration of the once transparent ware. Collections of this glass can now be seen in a goodly number of our museums. The vases in the Metropolitan Museum, New York City, and the strings of beads in the Walker Art Gallery, Minneapolis, Minn., are especially beautiful. During the Middle Ages glass was manufactured chiefly in Venice, and on this continent it was first made in Mexico in the sixteenth century.

In the American colonies glassmaking was the craft which developed first. A factory was opened in Jamestown, Va., in 1608. The importance attached to this work by the early settlers is realized when we recall that the colony was founded only the year before, and learn that Captain John Smith was one of the chief promoters of the industry.

Glass factories were opened in Massachusetts and New York about thirty years after the one started in Jamestown. For some time the chief output of these factories was window glass and bottles. Although the glass was not clear in color and contained bubbles and particles of sand, it compared so favorably with the European products of the time that the colonists began to export it. In fact, glassware was the first manufactured product to be exported from the New World

The greatest of our early glass manufacturers was Henry William Steigel (1729–85, b. Mannheim, Germany), often spoken of as Baron Steigel, who came to America when he was twenty-one years of age. The "Baron's" life and personality were as unusual as his products were excellent. The glass business and his other enterprises were so successful that by

1769 he had an annual income of $20,000. He was known as the richest man in Pennsylvania, and he spent his money lavishly. Steigel was the first American manufacturer to engage extensively in welfare work among his employees. After about fifteen years of prosperity his business failed, and because he could not pay his debts he was cast into prison. His neighbors, ever his loyal friends, interceded for him and he was soon released. For a time he was foreman of the factory he had developed, but he could not again get a grip on the business. He spent the last years of his life preaching and giving music lessons.

For years Steigel glass was the best manufactured in America. Some of it is colored, the best being a rich, deep blue. Fine collections of this ware are in the Metropolitan Museum, New York City, and in the Philadelphia Museum.

The first American glass factory that was financially successful was the Boston Crown Glass Company, established in 1809. This was one of the few industries in America to be given state aid.

For many years the output of our glass manufacturers was entirely utilitarian, but in 1808 they began to produce pocket flasks and small plates used to hold the cup while the tea cooled in the saucer. These were decorated with relief portraits of noted Americans, the most popular portrait being that of Washington.

The earliest American pressed glass was made by the Boston and Sandwich Glass Company established in Sandwich, Cape Cod, Mass., in 1825. This glass is especially noted for its brilliancy and the clear ringing tone which it gives forth when struck. It ceased to be produced in 1888 and is now prized by collectors.

The later developments of this and other early crafts will be discussed in chapter II, on "Industries and Modern Crafts."

SILVERWARE

The second craft developed in the American colonies was the making of silverware. This industry also had its beginning

in Jamestown, Va., for it was there in 1620 that our first silversmith, Thomas Howard, began working.

Glancing through the history of this craft, we find that the making of silverware dates from legendary times, and that it reached its greatest perfection in England during the reign of the Stuarts. The communion sets sent by Queen Anne to colonial churches are the most cherished early plate in America. Services of exceptional beauty are still owned by Trinity Church, New York, and by Kings Chapel, Boston. The earliest spoons were of tablespoon size. Teaspoons were not known until the early part of the eighteenth century, when tea drinking was introduced into England by the East India Company. It was at that time, also, that forks for individual use were first made. At first they had two tines, then three. It was not until about 1725 that forks were made with four tines.

As wealth increased in the colonies there came to be such a demand for silverware that many men went into the work. By the latter part of the eighteenth century more than four hundred silversmiths were at work in Boston, Philadelphia, and New York. The earliest of these smiths were strongly influenced by products of European craftsmen, but gradually changes crept into the work—the designs became simpler and better adapted to the American homes of that time. The present scarcity of both the early domestic and the early imported silverware is due largely to the establishment in 1652 of a mint in Boston where much of the plate was melted and made into specie, and to the even more unfortunate custom of having plate melted and reworked as the fashion in design changed. That which does remain is now highly prized for both the beauty of its design and the superiority of the metal surface. Modern silver is first rolled out under heavy mechanical pressure which, some critics feel, crushes out the life and gives the surface a hard look which no amount of subsequent handwork can remedy.

The greatest of the early American silversmiths was Paul Revere (1735–1818, b. Boston, Mass.), the hero of that

midnight ride recounted with so much spirit by Longfellow. Not only was Paul Revere a man to be relied upon in time of stress, and a skilled worker in silver, but he did so many things well that he came to be known as "Boston's general handy man."

There were three silversmiths by the name of Revere—Apollo, later called Paul, a Huguenot who came to America from France; his son Paul, Jr., famous for his midnight ride, and the latter's son; but the greatest of the three was Paul, Jr., known to us as the patriot. Paul Revere learned the silversmith trade from his father, who died when his son was nineteen years of age. From that time Paul Revere took entire charge of the business. Most of the Revere silver now in existence was either of his manufacture or made under his personal supervision.

The design of the Revere silver is based on the English Georgian style of the eighteenth century, but it is characterized by greater simplicity of decoration and beauty of proportion than is usually found in English work. In fact, the Revere silver is equal to the best plate of that period in any country. One of the most noted of Revere's pieces is a punch bowl made in 1768 for the Sons of Liberty. This is now in Providence, Rhode Island, and is owned by a descendant of John Marston, one of the fifteen Sons of Liberty whose names were engraved on the bowl. Revere's tea and coffee sets are also among the finest examples of any period of the silversmiths' art.

Among other American silversmiths whose work is highly prized are Daniel Deshon (1697–1781) of New London, Conn., John Coburn (1725–1803) of Boston, Thomas Hamersly of New York, and John Bailey of Philadelphia.

Our early American silversmiths were almost forgotten until 1906 and 1909, when two important exhibitions of silver plate were held. The earlier of these exhibitions was in Boston, where three hundred and thirty-two pieces, the work of some ninety American smiths, were shown. The second exhibition was held in connection with the Hudson-Fulton Celebration

when one hundred and fifty pieces of silverware were exhibited in the Metropolitan Museum, New York City. These exhibitions opened the eyes of the American people to the high quality of the work of our early silversmiths. Before that time, because of the excellence of the plate, most of it was supposed to have been imported from Europe. This is but one of many examples which show the hesitancy of the American people to recognize the ability of the artists of their own country. Fortunately, most of the silver plate made in America after the year 1735 was signed by the name or mark of the maker. This adds much to the interest and pleasure of the study of the craft.

PEWTER

A craft that was carried on even more extensively than the work in silver was the making of pewterware. As many of the colonists had little money, the table utensils made of pewter came more within their means than those made of the more expensive metal, silver. The first American pewterware was manufactured in Boston in 1639. In most American homes it largely took the place of silver until some years after the Revolutionary War.

Pewter is an alloy composed usually of tin, lead, and copper. The proportion of tin is often as high as 90 per cent and again as low as 60 per cent. The less lead used in the alloy, the more highly the pewter is prized, for then the surface is more silvery in appearance.

Studying the early history of pewter we find it was used extensively by the Phoenicians and early Hebrews. It was also made in China more than two thousand years ago. Pewterers were working in England as early as the tenth century, and in France, Germany, Holland, and Switzerland in the fifteenth century, when pewter largely supplanted woodenware for table and kitchen use. Although pewterware is inexpensive, many people find much beauty in its mellow glow. It has been happily likened by Walter Dyer, a well-known

writer on antiques, to a quaint, sweet-faced, gray-haired old lady in a lace cap.

Most of the early American pewterware is less valuable than that made in Europe because a larger percentage of lead was used in the alloy. Owing to the absence of trade guilds in America, such matters were not looked after here as they were in most European countries. So much of our early pewterware is unmarked that it is impossible to be sure of its age, or to study the works of individual pewterers; in fact, no one man stands out as the master in this craft.

No pieces of pewterware are now more highly prized than the early porringers. As we study these porringers we wonder how the handles came to be so unusual in shape and so beautiful in design. Research has disclosed the fact that they were perforated so as to be hung on a hook, which explains the openings but in nowise accounts for the exquisite design. Other beautiful pieces are parts of communion sets, since few colonial churches except those under the patronage of royalty could afford silver services.

The popularity of pewterware began to decline in 1820, and by 1840 it had practically ceased to be made in America. This change was caused by the vogue of silver-plated ware which began to be made here at that time. Although so much pewterware was formerly made in America, it is now scarce and consequently expensive, for many pieces were melted and made into Revolutionary bullets, and much of it, on account of the cheapness of the metals used in its composition, was discarded as soon as it ceased to be fashionable. This is unfortunate, for many of the pieces that remain are true works of art.

IRON, BRASS, AND TIN

We are not accustomed to think of blacksmiths and other workers in the baser metals as artists; but after studying the gates and railings, the keys, knobs, and knockers, the andirons, and even some of the stoves and cooking utensils made

generations ago and still to be found in New England towns, we realize that many artisans should be classed as artists.

The first iron industry of importance in America was started in 1640 on the banks of the Saugus River, near Boston. The iron used was called bog ore, because it was found in bogs in that vicinity. The first master of that early plant was Joseph Jenks, who is now thought of as the father of the iron industry in America. The boot scraper is said to have been originated at the Saugus works, and for many years pots, kettles, cranes, and other useful articles for the home kitchen were made there.

Most of the brassware used in the colonies until the latter part of the eighteenth century was brought from England. Of the early articles made here, those of special interest are knockers, door knobs, candlesticks, warming pans, and the buttons on the uniforms of the Revolutionary soldiers. The early American brass workers were strongly influenced by English craftsmen, but the ware they produced was not inferior to the imported articles.

Tin was used largely for making the shakers with which the spare-room floors were covered with sand, and for foot warmers and lanterns. For these the tin was pierced in many places, often in decorative designs.

Colonial hardware can be studied in many of our museums. The best collections are in the Metropolitan Museum, New York City, the Boston Museum, the Pennsylvania Museum of Industrial Arts, Philadelphia, and the Museum of Milwaukee.

CLOCKS AND WATCHES

The work of none of the craftsmen was prized more highly than that of the clockmakers. From the earliest history of this industry in America, the states of Connecticut and Massachusetts have stood out most prominently. The origin of the clock is unknown. Some writers claim that there were clocks as early as the ninth century; others feel sure that they were first made in the twelfth century. Even this is not certain, as the earliest clock of which we have any record was sent to

the Roman emperor Frederick II by the sultan of Egypt in 1232. The next one recorded was a clock hung in one of the towers of Westminster in 1288; the bells of that clock were gambled away by Henry VIII. The earliest clocks were impelled by weights and wheels. The invention of the pendulum, about 1583, is commonly attributed to Galileo. He is said to have obtained the idea from watching the swing of a chandelier in a church in Florence. Authorities disagree as to who first thought to use a pendulum to regulate the motion of a clock; some claim it was the son of Galileo, and others that it was a Dutch astronomer by the name of Huygens who, about 1656, worked out the use of the pendulum on true mathematical principles.

Among the most interesting of our early clocks are those with alarms which were fastened to the high bedposts. The existence of such clocks disproves the generally accepted idea that the people of colonial times were all naturally early risers. The earliest of the American clockmakers was Thomas Harland, who learned his trade in England and came to America on the ship from which the tea was thrown into the harbor at the time of the Boston Tea Party. Eli Terry, who had been an apprentice to Harland, invented the low-priced clock which did much to bring American timepieces to the attention of the world. It is to the Thomas and Willard families, however, that America is indebted chiefly for the high place she early came to hold in the clockmaking industry.

Seth Thomas (1785–1859, b. Wolcott, Conn.) was the first of the Thomas family to engage in clockmaking. Soon after he became of age he entered into partnership with Eli Terry and Silas Hoadley. For several years this firm made the best clocks put out in America. After seven years Thomas went into clockmaking by himself in Plymouth Hollow, now Thomaston, Conn. His business increased until he employed hundreds of operators, and turned out a yearly production valued at more than a million dollars. The Seth Thomas Clock Company was organized in 1813 and incorporated in 1853. The business was later enlarged by the descendants

of Seth Thomas who still make many kinds of timepieces and send them to all parts of the world.

Benjamin Willard (1743–1803, b. Grafton, Mass.) was the founder of the Willard clockmaking industry, but his younger brothers, Simon and Aaron, became more noted. Simon Willard (1753–1848, b. Grafton, Mass.) was early apprenticed to a clockmaker, and when only thirteen years of age he made a clock entirely by himself. He opened a shop in Roxbury, Mass., in 1780, and continued in business there until he retired in 1839. It was in 1801 that he invented the banjo clock which is still popular. The works of all the Willard clocks are made of brass. Aaron Willard (1757–1844, b. Grafton, Mass.) learned the trade from his brothers. He early worked in Roxbury but in 1790 moved his shop to Boston. After his death the business was carried on for a time by his son Aaron, Jr., but finally was discontinued.

Shortly after the Revolutionary War practically every town of any size had its clockmakers. The Monroes of Concord, Mass., and Christopher Sower and Daniel Rittenhouse of Philadelphia, Pa., were among the best-known workers in this craft.

Watches were invented in Nürnberg in the early part of the sixteenth century. For some time the wearing of one was considered a sign of gentility. They were first made in America by Luther Goddard, in Shrewsbury, Mass., in 1809. After having made about five hundred, he found it impossible to compete with the foreign market and in 1817 ceased production. Watchmaking did not become a paying business here until a later time when, as we shall see (chap. 11), the parts were standardized and machinery was invented to turn them out in large quantities.

FURNITURE

Nothing in a house is more useful than the furniture. For that reason, perhaps, more people are interested in it than in the productions of any other craftsmen. The chair is the most

interesting of all pieces, because it so plainly indicates the sources from which its structure was derived. Chairs are not mentioned in the earliest American records, probably because there were none. The seats used by the early colonists were long forms or benches, and from them were developed the short forms, or chairs without backs. The first backs were low, and were seldom made, even in Europe, until the sixteenth century. Backs became higher and arms began to be added in the early seventeenth century. That chairs were known earlier is proved, however, by those which have been found in Egypt, and even in Mexico, but they were not in general use until a comparatively recent time.

Practically all the furniture made in America shows European influence. The colonial banistered chair is a simplified rendering of the Jacobean carved oak which was popular in England in the seventeenth century. The slat- or ladder-back chair was also early in use in that country. The origin of the Windsor chair, which next became popular, is uncertain, but it probably was first made by the English peasants during the first quarter of the eighteenth century. It reached its greatest vogue here during the last half of that century, when it was made in many towns. In the earliest designs the arms extended around the back. In England the Windsor chair was often made with a splat, a wider form in the center of the back, but the splat is not found in the early American styles. This chair was seldom made of expensive wood; in fact, several kinds of wood are often found in one structure, the variety chosen being that best adapted to the specific use to which it was put. The early American Windsors were usually painted a dark green, and none of them had rockers.

In order to understand American furniture, it is necessary to become somewhat acquainted with the European styles which are still influencing our cabinetmakers. The modern art of furniture making dates from the introduction of the use of mahogany in the last part of the seventeenth century. The great strength of mahogany enabled the artisan to develop

styles that were more refined, both in design and in carving, than was possible when softer woods were used. Before that time, furniture was made chiefly of oak, which, although susceptible of beautiful treatment as regards proportion and finish, restricted the workman to heavier form and bolder carving. The eighteenth century is known as the golden age of furniture making, as most of the styles that we now care for were developed during that time.

The style to which a chair belongs can most readily be determined by the shape of the back, especially the splat, if there is one. In the Dutch style, known in England as Queen Anne, the splat is plain, and the uprights and top of the back seem to belong to one piece. In the Chippendale style the splat is the principal place for ornamentation. In fact, the decoration of the splat is distinctively English, and is Chippendale's chief contribution to the work, although he made some chairs without it, as is seen in his ladder-back, Gothic, and Chinese styles. In the Chippendale, the top of the back never forms an unbroken curve with the sides, but is bow shaped, with the ends curving upward.

Hepplewhite used but few variations of style in the furniture which he designed. The backs of his chairs are either oval or shaped like a heart or a shield. His style is attractive, but faulty in construction because the backs are weak — the central form being fastened only to the uprights, and that near the base.

The backs of the Sheraton chairs are rectangular in shape, the center of the upper edge being usually somewhat raised. The splat does not join the seat, but is strongly supported near the base by a cross rail connecting the side pieces of the back. The works of Chippendale, Hepplewhite, and Sheraton are known as the leading Georgian styles because they were most popular in England during the reigns of the Georges.

Brothers Adam designed their furniture for the houses they built, but, as they were not cabinetmakers, none of it was made by them. Their designs show the influence of the classic Roman style. Their furniture is beautiful in form, but it is open to

criticism because many of the decorations were modeled in compo and glued to the wood instead of being carved in it.

The Empire style of France, which came into existence during the reign of Napoleon, was the next to influence the American cabinetmakers. This furniture is classic, but it is less refined and graceful than that designed by Brothers Adam. Empire furniture is extensively ornamented with chased brass, which adds much to its beauty.

In the Hepplewhite, Sheraton, Brothers Adam, and Empire styles the furniture was sometimes painted. Hepplewhite also used inlay, but Chippendale never used either paint or inlay.

When studying the different styles of chairs, the legs and feet should also be observed carefully, for they are almost as characteristic as the back. There are the plain, the reeded, the cabriole, and many other styles of legs; while the Dutch, the Flemish, the Spanish, and the claw-and-ball feet can readily be recognized.

The style to which a settle, settee, sofa, or couch belongs is also shown by the design of the back, legs, and feet, for they are similar in style to the chairs that go with them. The legs of tables also correspond in style to the chairs. The most popular style of table in both England and America during the last half of the seventeenth century was that known as the gate-leg, so named because of its unusual construction. Gate-leg tables with six, eight, twelve, or even more legs can be found. This style is of Jacobean origin and is still popular.

By the early part of the eighteenth century cabinetmaking became an important craft in the colonies. For some time Boston ranked first and Philadelphia second in the production of furniture. It was not until the middle of the century that New York took a prominent place in this industry.

Among those early cabinetmakers, one man stands out as the master of the craft—Duncan Phyfe (1768–1854, b. Loch Fannich, Scotland), who came to America when he was about sixteen years of age. He was early apprenticed to a cabinetmaker in Albany, N. Y., and it was there he first went into

business for himself. In 1795 he moved to New York City, where for many years his shop was located on Fulton Street, on the site now occupied by the Hudson Terminal Building. At first he had a hard struggle, but about 1798 Mrs. Langdon, daughter of John Jacob Astor, became greatly interested in his work and sent him many patrons.

Phyfe's name was originally spelled "Fife." It was changed to "Phyfe" at the suggestion of one of his wealthy women patrons, who told him that "such a name was too ordinary to attract the attention of the giddy rich people." One of Duncan Phyfe's brothers was associated with him in business for many years; later his son became a member of the firm. The Phyfe furniture is all made of the finest wood, usually mahogany. Sometimes as much as $1,000 was paid for a single log.

The work of Duncan Phyfe will be understood best if studied in periods indicating the different influences. The Adam-Sheraton period, from 1795 to 1818; the Empire period, from 1818 to 1830; and the Victorian period, from 1830 to 1847. Phyfe often spoke of the output of his last period as his "butcher furniture," because he was disgusted with the taste of the people who demanded heavy furniture instead of the delicate classic style which to him was so beautiful. Whatever the style, Phyfe's workmanship was always excellent.

In many of his designs Phyfe used the lyre in the backs of chairs, and even in the legs of tables. In this one can plainly see the influence of Sheraton, who, toward the last, often used the lyre. It was doubtless from Sheraton also that Phyfe received the incentive to make such frequent use of grooved and reeded legs. He never was a servile copyist, however, but always added a quality of his own which made the designs truly Phyfe's.

Edward Gale says, "Phyfe's chief merit lies in the carrying out and improving of the Sheraton style." His delicate curves certainly surpass those of Sheraton. Only a few of his earliest chairs have straight legs; most of them curve outward from the seat.

The tables made by Phyfe represent his most original work. There are three distinct kinds—those on a pedestal with three or four legs below, the four-legged lyre table, and the four-legged table with a pedestal of four small columns. Many of the legs of Phyfe's furniture are either grooved or decorated with acanthus leaves, while they are usually finished with animal feet of either brass or wood. The four-column pedestal tables were often so made that they could be placed together for dining use. He also made many drop-leaf tables.

That Phyfe was a great artist and a person of unusual versatility is proved not only by his furniture but by his work as an architect and a silversmith. He designed a mansion of great beauty for his daughter, Mrs. Vail, at New Market, N. J., which is still in the possession of the family; and at the close of the Mexican War he presented his wife with a tea service which he had made of Mexican silver dollars. This was given a place of honor at the exhibition of early American silver in the Metropolitan Museum, New York City, at the time of the Hudson-Fulton Celebration.

In an article entitled "Our Own Duncan Phyfe," Jean Robertson says: "Throughout the better work of Duncan Phyfe we feel restraint parallel to the life of the man. When we consider that he was a strict Scotch Presbyterian, a man who made his family go to bed at nine o'clock, we wonder that there is as much freedom in his work as we find. Let us hope that his restraint was as beneficial to family happiness as it was to his art."

Duncan Phyfe did more than any other of our early cabinetmakers to educate American taste and to raise the standard of American furniture. Sir Purdon Clark, at one time director of the Metropolitan Museum, New York City, said that as a workman and designer Phyfe surpassed his British contemporaries. Clark also made the statement that "Phyfe's best work is well-nigh perfect in line, proportion, and workmanship; and in its details and general design it displays a character all its own."

An exhibition of about one hundred pieces of furniture designed by Phyfe was held in the Metropolitan Museum in 1922. It was the most comprehensive group ever shown of the works of an American cabinetmaker. The best collections of his furniture are owned by a descendant, Mr. F. Percy Vail, New Brunswick, N. J., and by Mr. Haines Halsey, New York.

Phyfe stood quite alone as the early American master of this craft until a label was found in the drawer of a beautiful dressing table in the Van Cortlandt Manor House, New York City, bearing the following inscription: "William Savery, at the sign of the Chair, near the market on Second Street." Since then other pieces bearing the unmistakable mark of the same hand have been found, until now William Savery (1722–87, b. probably in Philadelphia, where he worked for many years) is classed with Phyfe.

Of Savery, the man, little is known except that he was a much-respected Quaker who had made quite a fortune for that time. Most of the furniture attributed to him is of mahogany or Virginia walnut, which are quite similar. He was influenced chiefly by Chippendale and the style of the French rococo. Some of Savery's furniture is over decorated, but in workmanship his carving is surpassed only by Chippendale's finest productions.

Another of our early cabinetmakers whose work is now greatly admired was John Goddard of Newport, Rhode Island, who is remembered chiefly because of the excellence in design and workmanship of his block-front secretaries and bureaus.

One may become acquainted with early American furniture in many of our museums, but the largest and finest collection is in the American Wing, Metropolitan Museum, New York.

TEXTILE ARTS AND NEEDLEWORK

The early American textile arts and needlework have a peculiar fascination for many, because they take one in such an intimate way into the life of the women of that time. As we today read of the carding, the spinning, the dyeing, and

Courtesy Museum of Fine Arts, Boston

PAUL REVERE: SILVER CREAMER, TEAPOT, AND SUGAR BOWL

The initials "E. H." are those of Edmund Hartt to whom the silver was presented by fellow citizens as a memorial of their appreciation of his services in the construction of the Frigate "Boston" for the American Navy in 1799.

Courtesy The Metropolitan Museum of Art, New York

HENRY WILLIAM STEIGEL: EARLY GLASS

Courtesy The Metropolitan Museum of Art, New York

A SET OF EARLY AMERICAN BRASS KNOCKERS

PLATE III

Courtesy The Metropolitan Museum of Art, New York

A SET OF EARLY AMERICAN ANDIRONS

Courtesy The Essex Institute, Salem, Mass.

ANNE GOWER: A DRAWN-WORK SAMPLER

Courtesy The Metropolitan Museum of Art, New York

A "WILLOW PATTERN" PLATE

Courtesy The Metropolitan Museum of Art, New York

DUNCAN PHYFE: CHAIR WITH LYRE BACK

the weaving, all done in the home, and the making of the cloth into clothing without the aid of sewing machines, we marvel how our great-grandmothers had time to do so much.

None of the early weaving that has come down to us is now more highly prized than the coverlets, which were both useful and beautiful. The furnishing of the bed was of even more relative importance then than now, for in most of the early American homes a bed was in the living room, and thus was seen by all who came into the house.

Eliza Calvert Hall, in her book entitled *Hand Woven Coverlets*, says: "The colonial coverlet is to American art what the prose works of Increase Mather and the verses of Anne Bradstreet are to American literature. Whoever tries to trace the rise and progress of art in the New World will see in the colors and designs of the hand woven coverlet the first faint stirrings of that spirit which breathes fully awakened through the sculpture of Saint Gaudens and Borglum and the architecture of Richardson and McKim, and glows in the canvases of Whistler, Sargent, and Abbey."

Coverlets were made in nearly all our colonies. In the eighteenth century all the work was done by the homemakers, but in the nineteenth century the weaving was done largely by people who carried their looms from house to house. Many of the arts and crafts were then plied in that way — there was even the itinerant portrait painter. When, or by whom, the designs for the coverlets were made is unknown. People of different nationalities who lived in far-distant parts of the country often wove the same patterns. Nearly all colors were used, but either blue or mahogany with white was most popular.

Needlework also was highly prized here in the eighteenth and first part of the nineteenth centuries. In fact, that was the chief study in some of the young ladies' seminaries. The needlework mentioned in the records of those schools consisted of "Samplers, Patch-work, Quilting, Embroidery for the enrichment of personal attire and domestic articles, and Pictorial Embroidery."

The earliest known samplers were made in England, Germany, and Holland, and date from the first quarter of the seventeenth century. They consist of samples of stitchery and drawn work. The best were made in England; it was that country that exerted the most helpful influence on our own early needlework.

A sampler made about 1628 by Anne Gower, who became the wife of Governor Endicott, is in Essex Institute, Salem, Mass., and a long, narrow one made by the daughter of Miles Standish can still be seen in Pilgrim Hall, Plymouth, Mass. The American samplers are devoted largely to lettering. After the alphabet had been worked out in cross stitch, a verse of poetry was usually added. The following verse was found on a sampler which was completed by a child when she was nine years of age:

Our days, alas, our mortal days
Are short and wretched too,
Evil and few the patriarch says,
And well the patriarch knew.

Some of the verses found on samplers are less gruesome, but, as one of the early writers says, "All were moral and elevating in tone." When we think of the weary hours the small women of those days had to devote to such work, we realize how the training of children has changed, and almost rejoice that at least one child had the courage to tell what she thought of it in the following statement found on a sampler now yellow with age: "Patty Polk did this and she hates every stitch she put into it. She loves to read much more."

The piecing and quilting of bedquilts also was popular in America during the eighteenth and nineteenth centuries. Many of those early quilts are attractive in design, and the excellence of the sewing is a source of amazement to women of the twentieth century. Some of the white embroidered counterpanes, decorated with designs worked out in French knots, cross stitch, and other stitches now quite unknown, are even more attractive than either the coverlets or the quilts. The white embroidery

which was done by the women in the colonies is beautiful, but the embroidered pictures, the floral sprays, and the "mourning pieces," in which the center of interest is a monument or a tall weeping lady, are atrocities that keep one from longing too strongly for the "good old times."

CERAMICS

Although pottery was the last of the crafts to develop in the American colonies, practically none of artistic merit having been made here before the middle of the nineteenth century, quaint bowls, urns, pitchers, and pipes were modeled and fired on this continent long before Columbus journeyed to our shores. The ware of those days that is now of greatest interest was made by the Pueblo Indians of Mexico and Arizona.

Going back to the early history of this craft, we find that pottery was made by all prehistoric peoples; in fact, working in clay seems to have come to them as naturally as hunting, or cooking the game which they had killed. Need was their common teacher. It was the absence of that need in the colonies which accounts, in large measure, for the tardy development here of the ceramic arts. The pottery brought from England and the porcelain imported later from China and Japan were so beautiful and inexpensive that competition with them was impossible. Another reason for the slow development of the pottery and porcelain industry is the lack of government support which has long been given to this work in China and in the principal countries of Europe. Potteries were started in America, but had to be closed because they were unable to make expenses. In 1771, in an attempt to save one of these potteries, lottery tickets were issued "for the encouragement of the American China manufacture"; but even that was unsuccessful.

The clay used by potters consists of decomposed granite or other feldspar rocks. It varies in color from white, through the yellows, reds, and browns, to almost black. The finest white clay is called kaolin, because it was first found in a hill by that

name in China. Kaolin is now found in Europe and in many places in the United States.

The name ceramic is from the Greek, and means potter's clay. It is a general term that can be applied to anything that is made of clay and hardened by fire. The term pottery is sometimes used in the same broad way, but it has come to have a more restricted meaning; it is now applied usually to opaque, rather heavy ware that has been modeled in the damp state and fired at a comparatively low temperature.

The names china and porcelain are correctly used only when referring to ware which is made of hard paste composed largely of kaolin, and in which the body and glaze have been fired together at high temperature. The name china was given this ware by the Europeans in the sixteenth century because it was brought to them from China. The name porcelain was given to it by the Italians because of its resemblance to a shell which they call *porcellana*. This thin, translucent ware was produced in China as early as 200 B.C., and that country still excels in the craft.

The potter's wheel, much like the one now in use, has been known since the earliest times. This is proved by the drawings that can still be seen in the tomb of a chief potter at Beni Hassan, Egypt. The only account of the origin of the potter's wheel is the legendary one from Egypt, which says that it was invented by "Num," the oldest of created beings, and that upon it he formed the human race. The wheel is a small, round table on a revolving pivot. Formerly it was kept in motion by the foot of the workman, but since 1873 steam or electric power has been used largely in this country.

No process of any craft is quite so interesting as the making of the clay forms on the wheel. After the potter has beaten and cut the moist clay until he is sure that it contains no bubbles, he throws it on the center of the revolving wheel and presses the mass into the form of a cone. He then inserts a thumb into the top of the cone, steadying the outside with the other hand. As the clay is thus forced upward, one hand

working inside and the other on the outside of the mass, the design in the potter's mind takes form as if by magic. An acquaintance with this process adds much to the understanding of that beautiful simile found in chapter 18 of Jeremiah which begins with: "Arise and go down to the potter's house, and there I will cause thee to hear my words."

Because most of the old dishes found in America were made in England especially for the American trade, the study of our ceramics would be incomplete without some knowledge of the wares known as Staffordshire, Wedgwood, Spode, Minton, Willow, Luster, and Lowestoft. In the latter part of the eighteenth century the Staffordshire potteries, which since 1600 have been the center of the potters' industry in England, began to decorate ware with American scenes, portraits of noted Americans, and illustrations from American history. How little those designers knew about American scenery is well illustrated by a plate entitled "Penn's Treaty with the Indians," where a tall palm and other tropical vegetation are introduced, and in the distance can be seen a building of the Chinese style of architecture. The class of American buildings which those early designers selected for the decoration of their dishes is also amusing, for almshouses and orphan asylums vied with college buildings in popularity. The building is usually in the center of the plate, and around it is a wide border of flowers, leaves, or other decorations. Before 1756 all pottery was decorated by hand, then transfer patterns began to be used. It was the careless use of those patterns which accounts for the imperfect joining or lapping over that is evident in many of the early border designs.

Staffordshire ware which was made before 1830 is usually of a dark, wonderful blue, but brown, pink, green, yellow, and plum color can also be found; the blue ware is now most valuable. The greatest of the Staffordshire potters was Josiah Wedgwood who, about 1760, invented the ware known by his name. Pieces of the style most closely associated with him have a colored body, often blue, on which are modeled beautiful

classic figures in bas-relief. Most of the figures which were not copied from the Greek or Roman were modeled by an English sculptor, John Flaxman. Practically all Wedgwood ware bears that name. It is interesting to learn that in 1766 clay from North Carolina, Georgia, and Florida began to be used by Wedgwood. An excellent collection of Wedgwood ware is in the Gunsaulus Room in the Art Institute of Chicago.

The Willow pattern, which can still be purchased in our stores, was extensively used in Staffordshire as early as 1780, and probably long before that in China. Because this design is so popular and its story so little known, it seems worth repeating here. On the right of the design is the beautiful home of a Chinese mandarin whose secretary, Chang, fell in love with the mandarin's daughter, Koong-see. When the mandarin learned of their love he was angry and threatened to kill Chang if he ever came near his home again, and pretty Koong-see was made a prisoner in her father's home. To make his daughter doubly safe, the mandarin had a high fence erected from his house to the water's edge. He also betrothed her to a rich but old and ugly Ta-jin, and the wedding was set to take place "when the peach trees bloomed." The buds began to show on the trees, and the nearness of the wedding day made Koong-see very unhappy. To add to her misery a bit of paper found in a coconut shell that had floated down the river was brought to her. It was a note from Chang saying that he could not live without her, and so had decided to commit suicide. Koong-see wrote an answer; it was placed in the same shell, which, of course, bore it directly to Chang. In it she told him of her betrothal and pleaded with him to rescue her.

The day for the marriage approached. The Ta-jin sent Koong-see gifts of beautiful jewels. Finally he arrived with his suite, and the ceremony began. Just at the critical moment Chang arrived and the lovers eloped. The old mandarin saw them start and pursued them. In the design they can be seen on the bridge. Koong-see is in the lead carrying a distaff, emblem of virginity, Chang comes next with the box

of jewels that the Ta-jin had given to Koong-see, and last comes the irate father with a whip.

Chang and Koong-see finally escaped and took refuge in the tiny house at the end of the bridge, the home of Koong-see's former gardener, and there the lovers were formally betrothed. The mandarin then issued a proclamation offering a reward for the return of his daughter and for the person of Chang. Soldiers were sent out. When Chang saw them approaching he jumped into the river, secured a boat, and soon returned for Koong-see, escaping safely with her. They bought a beautiful island with the jewels Koong-see's rejected lover had given her, and they themselves built their house. This island home can be seen at the left of the design. Chang prospered, and later wrote a book that fell into the hands of the Ta-jin, who vowed he would have revenge, for had not Chang stolen his bride and, still worse, his jewels? With a military escort he went to the little island. Chang was killed, the servants fled, and Koong-see, in despair, set fire to their home and perished in the flames. Koong-see and Chang were transformed by the gods into the doves that can be seen in the upper part of the design, symbolic of the constancy that unites true lovers even in death.

Luster ware also was highly prized by the early American housekeepers. The finest was made in Italy and Spain in the sixteenth century, but most of that ware brought to America was made in England between 1770 and 1800. It is of several different kinds — copper, silver or platinum, gold, and pink or purple. It is also at times decorated with painted designs.

Lowestoft was another style of pottery popular in America in those early days. Many of the tea, chocolate, and breakfast sets made of that ware can still be found. It is not known where it came from, or how it received its name, but it is supposed to have been made in China from designs sent there from England. Some of the decorations are blue and white, but other colors were used. The Willow pattern and other Chinese designs are also sometimes found on this ware, but most of it is decorated with monograms, crests, and coats of arms.

The earliest American pottery for the manufacture of dishes was erected at Burlington, N. J., about 1684. The oldest one that is now producing is the Fulper, which was established at Flemington, N. J., in 1805. It is only in recent years, however, that they have been producing the flambé, accidental glaze now so well known.

Nearly all Americans are acquainted with Haviland china, but few know that the founder of that great industry at Limoges, France, was an American. David Haviland began his business life as an importer of china in New York City. One day in 1839 he was attracted by a tea set of unusual ware that came under his observation. It was not marked, but he thought that it was of French manufacture. He immediately went to France and searched until he found that it was made at Limoges, the commercial pottery center of France. Haviland was disappointed to find that, although the quality of the ware made at Limoges was excellent, the designs and decorations were unsuited for the American market. He then contracted to furnish the Limoges potters with designs for plain ware and employed skilled artists to decorate it according to his taste. In that way the great Haviland plant of France was started. Haviland's reasons for establishing the pottery in France instead of in America were that labor there was cheaper and more skilled, that excellent clay was found near by, and that the people of America, where he expected to find his best market, preferred imported to domestic products. Some pottery of merit was produced in America before 1850, but most of that made before the seventies was crude and lacking in good taste.

The book entitled *History of the Potters and Potteries of Bennington*, by John Spargo, gives an interesting account of one of the earliest and best potteries, which was established in Vermont in 1793, only two years after that state entered the Union.

The story of modern American ceramics told in chapter II differs greatly from the foregoing, for we now have several potteries that are producing ware of exceptional merit.

CHAPTER II

INDUSTRIES AND MODERN CRAFTS

DEVELOPMENT OF THE INDUSTRIES AND OF THE MODERN CRAFTS. GLASS WORKS: Hoare — Hawkes — La Farge (chap. v) — Tiffany — Armstrong — C. R., E. C., and F. S. Lamb — G. and M. Cowles. SILVERWARE: Codman — Stone — Wooley — Germer — Knight. BRASS. TIN. PEWTER: Vaughan. IRON: Yellin — Koralewsky. CLOCKS AND WATCHES: Factories. FURNITURE: Factories. TEXTILE ARTS AND NEEDLEWORK: Mills — Tapestry Looms: Williamsbridge — Herter. CERAMICS: Mrs. Storer — Woodward — Binns — Hall — Baggs — Cowan — Mrs. Robineau — Pass — Lenox — Holmes. RECENT ADVANCE MOVEMENTS.

DEVELOPMENT OF THE INDUSTRIES AND MODERN CRAFTS

Great changes came into the lives of the American people during the first part of the nineteenth century. Many kinds of machinery were invented to do the work which before had been done by hand. Factories sprang up. Labor came to be divided and subdivided, until now, in most industries, the workman has no part in the designing of the articles manufactured; he knows nothing of the general plan or of how the finished product is to look. His hours of work are much shorter than were those of the craftsmen. His income is many times more, but often he is discontented and unhappy because the pleasure found in planning is not his.

When machinery began to take the place of man, the taste of many people also underwent a change; they came so to admire mechanical ingenuity and what it could accomplish that they lost respect for handmade articles. A true story has come down to us of tears shed by a prospective bride in 1846 because her "old-fashioned" parents insisted that her wedding underclothes be made of fine linen and be hand sewed. She wanted them made of the new cotton "factory cloth" that began to be manufactured about 1800, and was quite sure she would not be happy if they were not sewed on one of those wonderful machines that had just been invented by Elias Howe.

Because the average workman no longer finds joy in his work, and because he has little pride in the finished product, he is often careless. Even the designer does not feel the interest he did when he also executed. Beauty, therefore, is often lacking in machine-made articles, for "joy in one's work is the consummate tool without which the work may be done, indeed, but without which the work will always be done slowly, clumsily, and without its finest perfectness."

Adjustment to changed conditions, however desirable, takes time. In the seventies, people began to realize that because of the varied social life in America there was need for both the skilled craftsman and the many mechanical devices that enabled a workman to accomplish in a short time what would require months if done in the old way. This change of feeling was largely the result of the Centennial Exposition, held in Philadelphia in 1876. There the handmade articles sent from Europe were so much admired that the work of craftsmen again came to be looked upon with favor, while the showing of machinery and what could be accomplished by it was such that it began to take its rightful place. It was there also that a common need of the craftsman and the producer by machinery was recognized. Better designs for both were imperative. It was then realized that in the entire United States there was not one industrial-art school. The demand for training was so great that the School of Industrial Art of Philadelphia was organized in 1876 and the Rhode Island School of Design was founded in Providence in 1877. These are still the largest and best-equipped general industrial-art schools in the United States.

France held first place in the industrial arts before the Franco-Prussian War. That war opened Germany's eyes to the commercial value of art. She soon forged ahead of France, and articles bearing the stamp "Made in Germany" took first place in the markets of the world, not alone because of the beauty of their workmanship, but also because of the virility of their designs. Other countries came to recognize the existence and value of art in commercial products, and began to give their

craftsmen and designers recognition. The first arts and crafts exhibition was held in London in 1888. Paris held a similar one in 1896, and the next year the arts and crafts movement was inaugurated in America by the founding of a Society of Arts and Crafts in Boston. The revival of the crafts was slower in this country than in others, because the high cost of living seemed to make it necessary for our workmen to earn as much money as possible. Many still feel that they cannot afford the time to make things by hand in this land of supreme mechanical achievements. Another war has been fought, and another country — this time America — has awakened to the value of the crafts and industrial arts. Our great need is not so much for more or stronger industrial art schools where young men and women of talent can be trained, but that in all our schools, in our study clubs, and in our art museums more attention be given to the training in art appreciation, for it is on the public demand that the future of the arts depends.

Educators, producers, and merchants are coming more and more to recognize this need and are working together as never before. In 1907 the National League of Handicraft Societies of America was organized with thirty-three societies in twenty different states. This organization has done much to foster and raise the standard of the crafts. The Art Alliance of America was founded in 1914. This group of workers aims to raise the standard of industrial designs and to bring the manufacturers into closer touch with the artistic designers.

For years the leading art galleries refused to open their doors to the crafts; that attitude is now entirely changed. In 1916 the Royal Academy of London had its first exhibition of the crafts; in that same year an exhibition of the industrial arts was held in the National Museum in Washington under the auspices of the American Federation of Arts (chap. VIII). Since then interesting exhibitions of the crafts have been held in many of our cities. In 1918 the Metropolitan Museum of New York City established a department devoted to the requirements of producers and dealers in the industrial arts. These

exhibitions have done much to develop the taste of the American people and to raise the standard of production.

An effort is being made by several of our states to encourage their native and foreign-born citizens and their descendants to continue work in the craft in which they are skilled. Minnesota has made an appropriation for the fostering of lacemaking. Workers are encouraged to compete for prizes, and better markets are found for their products. Berea College in Kentucky urges the mountain women of the South to continue the weaving of coverlets. The Southwest Arts and Crafts Society is finding a market for the rugs and other products of the Indians of that region; while the tourists are doing much to foster the crafts in the remote regions where they sojourn. To encourage this spirit of coöperation, the Art Alliance of America, with the settlement houses of New York City, held an exhibition in 1919 in which the handicrafts of nineteen nations were shown. Most of the work was done in this country, and it is excellent in both design and workmanship. Similar exhibitions have since been held in other cities. Flourishing societies of arts and crafts have been organized in many states; among the strongest are those in Boston and in Detroit.

Because many of our early crafts have now developed into great industries, an account of the modern work must be of broader scope and include occupations that have come to be carried on largely by machinery.

GLASSWARE

Glassmaking has become a great industry in the United States. In fact, this country now leads in the production of pressed and cut glass, and no country is today producing better stained-glass windows and mosaic mural decorations.

Glass cutting is not an ancient art, the first having been done not longer than two hundred years ago. Deep cuts were not possible until the invention of the steam engine. The making of cut glass is almost as interesting as the work in pottery. After the form or "blank" is made, it is brought to a high

temperature, then gradually cooled, when the design is traced upon it. The cutting is done by the operator holding the "blank," with just the right pressure, against rapidly moving steel or stone wheels of varying sizes. Elaborate pieces are often worked upon for months.

The pioneer manufacturer of cut glass in America was John Hoare (1822–96, b. Cork, Ireland). In 1868 he established the Corning Glass Works, Corning, N. Y., which for many years was the largest plant of the kind in this country, but has been surpassed by that of the T. G. Hawkes Company which was established in 1880 and incorporated in 1889. The founder of this company was Thomas G. Hawkes (1846–1913, b. Ovens, County Cork, Ireland), who came to America when he was seventeen years of age and learned the business in the Corning Glass Works. The new firm began work with twenty men; twenty years later it was employing four hundred. At the Paris Exhibition, held in 1889, the grand prize for cut glass was won by the exhibit of the T. G. Hawkes Company. Most of the pieces in that collection were later sold to the nobility of Europe.

Photographic glass was first made in the United States in 1911, and optical glass in 1912. Little laboratory glass was made here before the World War, but we now produce enough for domestic use and export a goodly amount.

In stained glass we have developed two distinct American products, the opaline glass evolved by John La Farge, and the favrile by Louis C. Tiffany.

As a church decorator, John La Farge (chap. v) realized that harmony of effect could not be obtained in an auditorium until the windows also were taken into account. He then began his many experiments in glass which culminated in windows of great beauty. The best are the "Peacock" window (Plate IV) in the Art Museum in Worcester, Mass., and "The Resurrection," better known as the "Watson Memorial" (Plate I), in Trinity Church, Buffalo, N. Y. The "Peacock" window is simply a decorative treatment of a peacock in a

garden, but it is of unusual interest both because of its beauty and because of the method by which the effect was obtained. The many pieces of glass were held in position by fine brass wires and fused together, thus doing away with the necessity of intervening leaded lines. The result is a delightful blending of colors rarely found except in glass of great antiquity. In "The Resurrection," La Farge has not attempted to represent the Christ, but the beauty of the faces of the angel and of the women is beyond description. Its chief glory, however, is in the color—the glowing blues in the sky and the greens, yellows, reds, and violets in the draperies produce an effect that vies in richness with the greatest achievements of the medieval masters of the craft. It is not often that a discreet person uses the word "satisfying," but one may go back to this window again and again and, though years of travel and study may have intervened, find it still as entirely satisfying as when seen for the first time.

The window was exhibited in Paris in 1889, when it was given a medal of the first class, and the decoration of the Legion of Honor was bestowed upon La Farge. The French government then endeavored to purchase it, but, fortunately for the American people, it was already promised. The life and art of La Farge are discussed at some length under mural painting (chap. v), in which work also he was a master.

Louis Comfort Tiffany (1848—, b. New York City) is the son of Charles Lewis Tiffany, the founder of the jewelry house of Tiffany & Company, spoken of later in this chapter. His art was influenced by George Inness (chap. iv), by the masters of Paris under whom he studied, and finally by the art of the entire world. He began his experiments in stained glass in the seventies, and opened the Tiffany Studios in New York City in 1878. The furnaces of the Tiffany Glass Company, the largest plant in America for the making of colored glass, were established by Mr. Tiffany at Corona, Long Island, in 1892. It is there that the favrile glass, iridescent and glowing in color, is produced by combining molten glass which has been

fused with different colors. The name favrile is derived from the obsolete English word *fabrile*, meaning "handmade." This glass is used for making vases and other receptacles, lamp shades, windows, and mosaic mural decorations.

Some of the most beautiful of the Tiffany windows are the "garden landscape" panels made from designs that Mr. Tiffany painted in his own garden. These are largely in residences, one of the most beautiful being in that of Mr. R. B. Mellon, Pittsburgh, Pa. His memorial window to Benjamin Harrison in the First Presbyterian Church, Indianapolis, Ind., and those to Abraham Lincoln and Theodore Roosevelt in the Metropolitan Temple, New York City, are of unusual interest in design and color as well as in subject. The classic spirit prevails in many of Mr. Tiffany's designs but in some of his recent windows is a more modern spirit. This is especially true of "In Memorial to the Brave Men of Washington County who went forth to the Great Wars" in the Court House, Abingdon, Va. Soldiers in the uniform of the World War mean more to most of us than do medieval knights, however artistic their armor.

Among Mr. Tiffany's most notable mosaic decorations are those in the beautiful chapel now on his estate on Long Island, formerly in the crypt of the Cathedral of Saint John the Divine (chap. XXXII), and the landscape mural, called the "Dream Garden," designed by Maxfield Parrish (chap. XVI), in the main hall of the Curtis Publishing Company, Philadelphia. The achievement of Mr. Tiffany considered by many critics to be his greatest, is the mosaic glass curtain in the National Theatre, Mexico City. It pictures the legend of a monarch who turned his beautiful daughter and her lover into the great volcanoes, Ixtaccihuatl and Popocatepetl, because they had dared to love against his wishes. Ixtaccihuatl, the princess, is doomed to lie cold and dead before Popocatepetl, who forever is to be consumed with the fires of love. This curtain weighs twenty-seven tons, but it is so adjusted that it can be raised or lowered in seven seconds by hydraulic pressure.

Mr. Tiffany is now art director of the Tiffany Studios, president and art director of the Tiffany Furnaces, and vice-president and art director of the Tiffany & Company jewelry house, New York. His work has been awarded many medals and honors, including numerous prizes at international expositions.

In October, 1919, Mr. Tiffany gave his beautiful country home, "Laurelton Hall," and eighty acres of land on Oyster Bay, Long Island, to provide a place where men and women of unusual artistic ability can work without financial anxiety. The gift also includes his art collection, his library, and a large endowment. The institution is known as the Louis Comfort Tiffany Foundation. Mr. Tiffany still lives in the "Hall," but it will eventually become a museum for the use of the students.

The influence which has been exerted by Mr. Tiffany on glassmaking cannot be estimated. Other crafts also are better because of him, and so many workers have been inspired and helped by him that he has come to be called "the William Morris of this century," while Art seems to have rewarded his devotion at her shrine by bestowing on him eternal youth.

Other stained-glass designers of special merit are Maitland Armstrong (1836–1918, b. Newburg, N. Y.), who designed the dome and windows in the New York Appellate Court Building; Charles Rollinson Lamb; his wife, Ella Condie Lamb; and his brother, Frederick Stymetz Lamb, all born in New York City. Mr. Charles Rollinson Lamb designed the Dewey Arch which was erected in New York City in 1899. A combined achievement, which is also of unusual interest, comprises the decorations for the Sage Memorial Chapel at Cornell University, a memorial to Henry W. Sage by his wife. Genevieve and Maud Cowles, twin sisters (1871—[Miss Maud died 1905], b. Farmington, Conn.), have designed many beautiful windows, among them the memorial to Miss Stillman in Grace Church, New York City. Miss Genevieve says their special desire has been that their work should find a place in

JOHN LA FARGE: THE "PEACOCK" WINDOW

Courtesy Worcester Art Museum, Worcester, Mass.

Courtesy The Curtis Publishing Company

MAXFIELD PARRISH AND LOUIS

DESIGNED BY MAXFIELD PARRISH AND EXE

A MOSAIC MURAL IN THE MAIN HALL OF THE

From a color print copyright by The Curtis Publishing Company

T TIFFANY: THE DREAM GARDEN

FAVRILE GLASS BY LOUIS COMFORT TIFFANY

PUBLISHING COMPANY BUILDING, PHILADELPHIA

PLATE VI

WILLIAM CODMAN:
MARTELE SILVER

Courtesy The Gorham
Company, New York

Courtesy of the artist

LESTER H. VAUGHAN: A PEWTER TEA SET

prisons, hospitals, and asylums, "for those whose great need of beauty seems often to be forgotten."

SILVERWARE

The American silversmiths of the twentieth century work largely in organizations; the greatest of them are the Gorham Company and Tiffany & Company of New York City.

The Gorham Company was not incorporated under that name until 1898, but as Gorham and Webster it had been a prominent firm in New York since 1831. The Gorham Manufacturing Company began operating in 1865. The most individual output of this firm is the "martelé" silver which was first made in 1895. As the name implies, this ware is entirely handmade, each piece having been hammered out of a sheet of silver. The most skilled designers and craftsmen employed by the company, such as W. L. Codman, are selected for this work. The marks of the hammer are left on the surface, "giving it a soft, misty texture." No piece of martelé is duplicated. This ware is 958.4–1,000 pure, thus containing 33.4–1,000 more silver than that known as "sterling."

The term sterling was first applied to silver about seven hundred years ago by the English, who traded much with the people of northern Germany whom they called Easterlings. Because they were honest merchants, and the gold and silver sold by them was always what it was represented to be, the English spoke of it as Easterling ware—later the first two letters were left off, and all silver of a certain purity came to be stamped sterling. The 925–1,000 standard for sterling silver, which is now generally accepted, was first adopted by Tiffany & Company in 1851.

The firm of Tiffany & Company, the largest retail house dealing in precious stones and jewelry in the world, was founded by Charles Lewis Tiffany in 1837 on one thousand dollars of borrowed capital. The firm began the manufacture of gold and silverware in 1848. It now has branch houses in London and Paris. The first award to be given by a foreign jury to

American silversmiths was to Tiffany & Company at the Exposition Universelle in Paris in 1867. Since then it has been honored with many highest awards and grand prizes.

An independent silver worker of exceptional merit is Arthur J. Stone (1847—, b. Sheffield, England), who was trained in his native land and came to America in his early thirties. For a time he worked in Concord, N. H., then moved to Gardner, Mass., where, since 1901, he has a shop of his own with twelve men working under him.

Mr. Stone has received much inspiration from the early Greeks and from nature, but the idea for the beautiful fluting which decorates many of his pieces came to him from a bowl of English make. He never copies but adapts the ideas thus obtained to his own needs; in fact, his development has been so personal, and has come to express so well the characteristics of his chosen country that his silver is often spoken of as "truly American." Each piece of Mr. Stone's silver is marked with the name Stone, in which the cross of the *t* is a tiny hammer, and with the initials of the craftsman who assisted in its making.

Of all our silversmiths none, perhaps, is so worthy a successor of the great Revere (chap. 1) as Mr. Stone. The tea sets, porringers, and other pieces made by him for Julia Marlowe Sothern surely rank with similar pieces made by that early master. Mr. Stone is now vice-president of the Society of Arts and Crafts of Boston, and he was the first silversmith to to be given the medal of that organization.

Among our other silversmiths who are doing exceptionally strong work are James F. Wooley, George E. Germer, and Mary C. Knight, whose work, also, can be studied in the George G. Booth Collection of American Handicrafts in the Detroit Art Museum.

The high place America holds in the making of silverware is shown by a statement made by E. B. Haswell in the *Art World*. He says: "At every international exposition of recent years, Paris, London, Chicago, and San Francisco, the highest honors in silverware have been carried off by American

organizations, but the source of many of those conceptions has been from abroad." In another place Mr. Haswell says: "The modern American silver displayed today in our shops, exhibition rooms, and private homes, in artistic excellence, technical details, and finished workmanship not only rivals, but leads the best of foreign manufacture." He then adds: "Our industrial products, as our fine arts, must not only be valued for their artistic conception but for the source of that conception." Mr. Haswell urges American silversmiths to develop an art that is characteristic of America. This many of the organizations are now striving earnestly to do.

BRASS, TIN, AND PEWTER

Little artistic work in brass and tin is now done in America, but pewter is again being successfully worked. The most noted modern American pewterer is Lester H. Vaughan (1889 —, b. Taunton, Mass.), who works in the city where he was born. After he had been a silversmith for about ten years, he became attracted to pewter through his interest in antiques, and in 1917 conceived the idea of the rebirth of that craft which had been a lost art for nearly eighty years. As the technique of working in pewter is similar to that of silver, he was soon making ware that surpassed the productions of the early American pewterers. Unlike the ware of the early workers in this craft, Mr. Vaughan's contains no lead. It is made of 90 to 95 per cent block tin, the rest of the composition being antimony and copper. Our early pewterers, as we have seen (chap. 1), seldom hall-marked their ware. Mr. Vaughan signs each piece with his mark, name, and address.

Because of the excellence of his designs and workmanship, Mr. Vaughan has been awarded the medal of the Boston Society of Arts and Crafts, and he has received the Arthur Heun prize, bestowed on him by the Art Institute of Chicago. In the spring of 1924 there was an exhibition of his work in the Metropolitan Museum, New York City. In the simplicity of design Mr. Vaughan's work reminds one of the Revere silver (chap. 1).

Never does Mr. Vaughan forget the material in which he is working. There is no ornamentation of the surface, but the forms are beautiful in line.

IRON

The renaissance of none of the crafts is more interesting than that of the ironsmith. In fact, a few American smiths are now doing work that ranks with that of the Italian and Spanish masters of the fifteenth and sixteenth centuries.

The American smith whose ironwork shows most feeling for artistic design is Samuel Yellin (1886 —, b. Poland), who came to America when he was twenty-one years of age and now works in Philadelphia. For twelve years Mr. Yellin taught his craft to students in the Pennsylvania Museum and School of Industrial Art. He now spends all his time in his own workshop where he has about two hundred assistants. When Mr. Yellin showed me through this unusual place, I was interested to see how many of the men were still earnestly working, though it was after closing time. Surely there the spirit of the true craftsman is still to be found.

Mr. Yellin has executed important hand-forged and hand-carved ironwork for many residences, churches, country estates, libraries, and office buildings. Among the most notable of these are the French Gothic gates for the Washington Memorial Chapel, Valley Forge, Pa.; the chapel screens, Spanish Renaissance in conception, at St. Vincent Ferrer Church, New York City; the Italian Renaissance grilles in the residence of the late Henry Clay Frick, which by his bequest will one day be the property of New York City; and the main entrance gates and fence, English Renaissance in style, on the Morgan estate, Long Island. In the Detroit Public Library is a decorative grille of primitive Italian style, containing the signs of the zodiac.

The most important recent creations of Mr. Yellin are the main entrance gates for the Harkness Memorial Quadrangle at Yale University, into which the insignias of the World War are worked in a most unique and beautiful way. In both

design and workmanship these gates rank with the best Gothic ironwork. Mr. Yellin is well represented in the permanent collections of the Detroit Museum of Art and in the Art Institute of Chicago.

In recognition of his efforts to revive artistic ironwork in this country, and "for distinguished achievement in Decorative Metal Craft," the Architectural League of New York presented him with its gold medal in 1922. This is the first time this honor was conferred for work in the crafts. In 1926 he was given the Philadelphia Award consisting of a gold medal and $10,000. This prize is made possible by the generosity of Mr. Edward W. Bok, and is given each year to the resident of Philadelphia who is adjudged by a committee to have done most for his city. Mr. Yellin says the interest of this money and more, if necessary, will be used to educate worthy boys in the school he plans to found, and for their study in European museums.

An ironsmith who has exceptional skill in workmanship is Frank L. Koralewsky (b. Germany), whose shop is in Boston. He is fond of illustrating fairy tales and the legendary stories of his native land. On one quaint lock the tale of Snow White and the Seven Dwarfs is minutely set forth. One instinctively feels such realistic decorations are scarcely in harmony with the rugged material in which they are wrought, but in the Museum of Nürnberg there is good authority for this type of work. Mr. Koralewsky is more limited, however, than if he confined himself to more abstract designs.

CLOCKS AND WATCHES

Some of our best clocks are still being made by the Seth Thomas Clock Company (chap. 1). The clock said to be the largest in the world was manufactured by them for the Colgate Company, Jersey City, N. J. The minute hand is twenty feet long and the diameter of the dial is thirty-eight feet.

Although the Willard family no longer figures prominently in the clockmaking industry, the Willard banjo clock (chap. 1)

is now being produced by several firms, among them the Herschede Company, Cincinnati.

Other American firms that are producing excellent clocks are the Self-Winding Clock Company of New York City, which manufactured the great clock in the Metropolitan Life Insurance Tower (chap. xxx), New York City, and the New Haven Clock Company of New Haven, Conn.

Watchmaking was not an important industry in America until the latter part of the nineteenth century. Today our factories excel in the making of watches of moderate price. This is due largely to the standardization of the parts and to the skill of Americans in designing and manufacturing machinery to do work which before had been done by hand. The earliest American watch made by machinery was the Pitkin, which began to be manufactured by the Pitkin Brothers in 1838. The crude machinery with which the parts were made was also designed and constructed by them. About eight hundred of these watches are said to have been manufactured during the time of operation of the factory.

The idea of standardizing the parts and making them in quantities by machinery is credited to Aaron Dennison of New England. It is said that the possibility of manufacturing watches in this way came to him in 1849 when he was visiting the United States Armory, Springfield, Mass., where rifles are made according to the plan devised by Eli Whitney, the inventor of the cotton gin. Whitney standardized the parts, and had machinery constructed to make them in large quantities. Though machinery had previously been used to some extent for the making of watches in Switzerland and, as we have seen, in the United States, the Dennison plan was so revolutionary and beneficial that, as Mr. E. A. Marsh, superintendent of the Waltham Watch Company, expresses it, "modern watchmaking belongs to America." No American clocks and watches are now made by hand, but for such delicate work as hairspring truing, escapement matching, and balance truing skilled horologists are still needed.

The first factory that made watches according to the American system, as the Dennison plan came to be called, was started in Roxbury, Mass., in 1850, but the oldest one which is still operating is the Waltham Watch Company which was opened in Waltham, Mass., in 1854. This is now the largest watch factory in the world. The Elgin Watch Company in Elgin, Ill., was organized in 1864, and the Hamilton Watch Company of Lancaster, Pa., in 1892. Because so many railroad men carry the latter watch, it is often spoken of as the "Railroad Timekeeper of America."

FURNITURE

When making a study of modern American furniture, one looks in vain for the master workman, such as Chippendale and Sheraton in England, or Phyfe (chap. 1) in the early American work. It is not difficult, however, to name the cities where the best American furniture is now being produced. They are Grand Rapids, Mich., and New York City. Among the firms whose products are most artistic and of superior construction are the Century Company and Berkey and Gay of Grand Rapids, and the Kensington Manufactory and the Erskine-Danforth Company of New York. None of our furniture can be classed as purely American, but our cabinetmakers are giving to their designs, based on classic styles, a swing of line that imparts a certain grace seldom found in furniture of modern European make. This gives promise of real individuality in the near future.

In making furniture, machinery has also wrought great changes. Most of it is now made in factories where man's skill counts mainly in the designing. First the furniture is designed, then machinery is designed and made to produce it. This modern method is a forward, not a backward, step, artistically as well as commercially. Even William Morris, that master lover of handmade things, considered that the supreme gift was the ability to design beautiful things to be produced in large quantities by machinery, for in that way the cost of

production is lessened, and things of beauty are brought within reach of people of moderate means. Much of the furniture now made in America is of such excellence that many dealers of first rank carry only domestic stock and advertise the fact.

TEXTILE ARTS AND NEEDLEWORK

Though cloth is no longer woven in the homes of America, textiles made on hand looms are now prized as they were not in the days when that was the only means of production. The quality of the cloth made in our factories has improved greatly during recent years. In the heavier weaves of cotton goods we now excel, and our ginghams and prints are quite equal to those made abroad; but the "dotted Swiss" made in Switzerland is, and doubtless will remain, superior to any dotted material made in this country. Among our best cotton manufactories are the Wamsutta Mills, the Naumkeag Manufacturing Company, and the Arnold Print Works.

In the manufacture of wool cloth we do not rank quite so high, though the productions of the Botany Worsted Mills, Forstman and Hoffman, and others are of excellent quality.

The silk cloth made by Cheney Brothers, H. R. Mallison, and J. A. Migel is superior in quality to similar fabrics made in Europe. In fact, many large buyers say that were it not for the prejudice of Americans against domestic goods, it would no longer be necessary to import woven materials into this country. The World War, so horrible and harmful in most respects, was a blessing to our industrial arts. While we were cut off from foreign markets we discovered that we were able to do things which otherwise we might never have attempted.

In spite of the fact that many of the garments now worn by the American people are made in factories, or in large shops, there was never a time when hand sewing was more in favor. Many fine garments are made entirely by hand, and hand embroidery is used extensively. This is not because there are no machines to do the work, but because women of refinement

Courtesy of the artist

SAMUEL YELLIN: WROUGHT-IRON GOTHIC GATES
WASHINGTON MEMORIAL CHAPEL, VALLEY FORGE, PENNSYLVANIA

PLATE VIII

Courtesy The Detroit Institute of Arts, Detroit, Michigan

ALBERT HERTER: THE GREAT CRUSADE
A TAPESTRY

Courtesy The Rookwood Pottery Company, Cincinnati, Ohio

ROOKWOOD: DECORATED "MATTE-GLAZE" PIECES

THE ROOKWOOD MARK

ROOKWOOD: PLAIN AND DECORATED PORCELAINS

Courtesy The Rookwood Pottery Company, Cincinnati, Ohio

PLATE X

Courtesy The Rookwood Pottery Company, Cincinnati, Ohio

ROOKWOOD: POTTERY IN CHINESE POWDER BLUE, MIRROR BLACK, AND OXBLOOD RED

A ROOKWOOD VASE

Courtesy The Rookwood Pottery Company, Cincinnati, Ohio

prefer the personal, the distinctive and dainty touch that only handwork can give to a garment.

The weaving of tapestry in America was begun in 1893. The first looms were set up in New York City by William Baumgarten under the direction of M. Foussadier, who had been a master workman in England. These works are at Williamsbridge, a French district of New York City. Some of the Williamsbridge panels shown at the St. Louis Exposition in 1904 were so excellent that the Frenchmen on the jury refused to believe they were woven in America until proof was given by those who had seen them made. They were then awarded the grand prize.

More recent looms are those established by Albert Herter (chap. XIV) in New York City in 1908. Though he was trained as a painter, instead of a designer or weaver, he "has a keen appreciation of tapestry texture, which he has developed by personal work at the loom." One of his finest pieces is "The Great Crusade," a World War memorial in the George G. Booth Collection of American Handicraft in the Detroit Institute of Arts. The central figure of this composition is an American soldier in the uniform of the World War. The tapestries which have been woven at the Herter looms, as well as those at Williamsbridge, rank high when compared with the modern work of other countries.

CERAMICS

A lover of the ceramic arts can now find much in America to interest and delight him. The state that stands out most prominently in this craft is Ohio. In fact Cincinnati is the Mecca in America for the person who cares for beautiful pottery. Excellent work is done elsewhere, but more skillful potters are working there than in any other one section of our country. It is also of interest to note that a goodly number of the best potters are women.

The greatest of the Cincinnati potteries is the Rookwood Pottery, which was founded by Mrs. Maria Longworth Nichols,

now Mrs. Bellamy Storer (1849 —, b. Cincinnati, Ohio), to give employment to the idle rich. It was called Rookwood from the Longworth's country home near Cincinnati which received its name from the large number of rooks, a kind of crow, that frequent the adjacent woods. The Rookwood Pottery was established in 1880. At first, financial support was given by Mrs. Nichols' father, Mr. Joseph Longworth, a man of wealth who had long been a patron of the arts. For nine years the work was carried on at an annual loss, which was made good by Mr. Longworth, but since 1889 the pottery has been a financial success. At the Rookwood Pottery, after the clay has been prepared, no machinery is used but the potter's wheel (chap. I). For years but one thrower was employed, an Englishman with unusual skill and feeling for beauty of form. They now employ two, of whom the more skillful is the son of the first thrower. It is a joy to watch the ease and rapidity with which he creates beautiful forms.

With the exception of one Japanese, the artists employed in the Rookwood Pottery are all Americans. Nearly all of them were educated in the Cincinnati Art Schools, and most of the clay used in the Rookwood Pottery is obtained in that vicinity. Surely in this ware we have an American product.

Most of the fountains and other large pieces fired at the Rookwood Pottery were designed by Clement J. Barnhorn (chap. XXI). The early products of the Rookwood Pottery were tiger-eye and goldstone, both of them dark and brownish in color. Later, they made the "aerial blue," "sea green," and "iris" types, named from the color largely employed in the decorations. They are now using many even richer and stronger colors.

The signature on the Rookwood ware is unusually interesting. After earlier ones had been abandoned, a union of *R* and *P* was adopted in 1886, and each year thereafter a flame was added above these initials until 1900, when Roman numerals to designate the years began to be added below. On the bottom of each piece of pottery made at Rookwood is also stamped a

number to identify the shape, a letter to indicate the size, and another letter to tell the kind of clay that is used in its construction.

The Rookwood Pottery has received many honors at expositions, among them the highest award at the World's Columbian Exposition held in Chicago in 1893, and grand prizes at the expositions at Paris in 1900, at St. Petersburg (Leningrad) in 1901, Turin in 1902, St. Louis in 1904, and Seattle in 1909.

Among many other potters who for some time have been producing excellent work are Miss M. Louise McLaughlin, Cincinnati, Ohio, and Mrs. S. S. Freckelton, Milwaukee, Wis.

Another distinctively original pottery of great merit comes from New Orleans. It is made by the students and alumni of Newcomb College, Tulane University, under the supervision of Ellsworth Woodward (1861—, b. Bristol Co., Mass.). After a student has graduated from Newcomb College she is allowed to continue work in the pottery at no cost to herself. All the profits from the sales of this pottery go to the designers. The designs made there are rarely duplicated.

Newcomb pottery was first made in 1897. After numerous experiments a color was chosen which is still the standard recognizable color—a combination of neutralized blue and green. Contrasts are secured by subtle touches of yellow, pink, and white. The colors are applied under a semitransparent matte-glaze of great beauty. The decorations on this ware are true to the locality of its production; they are the flora or the fauna of the beautiful southland. This, in large measure, accounts for its artistic merit. Real art springs from the heart and is true to the time and the place in which it is produced. The trees with the hanging moss and flower forms are rarely conventionalized, but simplified, and used in a truly decorative way. Newcomb pottery has been given honors at all international exhibitions since 1900, when at the Paris Exposition it was given a bronze medal. At the Panama-Pacific International Exposition which was held in San Francisco, California, in 1915, Newcomb College was

given the grand prize for its exhibition of pottery and other craft work.

New York took an advance step in the craft movement in 1900 by founding the State School of Clay Working and Ceramics at Alfred, N. Y. It is under the administration of Alfred University. The master potter and leading spirit in the work is Professor Charles F. Binns (1857 —, b. Worcester, England), whose stoneware has not been surpassed in America, and is comparable to the best work of that type done in Europe. For many years Professor Binns was connected with the Royal Porcelain Works, Worcester, England. The following quotation from his writings gives a better idea of the man than could be gained from much discussion. He says: "Just as pictures can be identified by the touch of the painter, pottery should bear on its face and in its conception the soul of the potter."

Another American pottery of unusual interest is the Marblehead made at Marblehead, Mass. This work was begun about 1906 in a sanitarium conducted by Dr. Herbert J. Hall as a work cure for his patients. Two years later this pottery was put on more of a business basis under the direction of Arthur Baggs, but it has never become simply commercial. The clay used is a mixture of clays found in Massachusetts and New Jersey. The decorations are evolved from the flowers and seaweeds found near Marblehead. The colors also savor of that rugged shore, for grays, greens, blues, and brownish yellows are most often used.

The influence of Professor Binns is also being felt in other potteries besides the one at Alfred, through the work of his students. R. Guy Cowan, president of the Cowan Pottery in Rocky River, Ohio, is a graduate of the State School of Clay Working and Ceramics. After he had worked in other potteries for a time, he became a teacher of ceramics in the technical high school in Cleveland. While there he produced and exhibited pieces of such merit that several business men of that city became interested and offered to finance a small corporation to back Mr. Cowan in his work.

Besides vases and other domestic ware, fountains and tile work of unusual beauty have been produced at the Cowan Pottery. Examples of these can be seen in the interior tile work of the Cleveland Art Museum and in churches and homes in Cleveland and other cities. In May, 1924, the Cowan Pottery was awarded the Mr. and Mrs. Frank G. Logan medal at the annual Arts and Crafts Exhibition held at the Art Institute of Chicago.

The American porcelain of greatest excellence was made by Mrs. Adelaide Alsop Robineau (1865–1929, b. Middletown, Conn.), whose studio was in Syracuse, N. Y., and who from 1920 to the time of her death was head of the ceramic work in the College of Fine Arts, Syracuse University. After she received her general art training, she taught art for a few years. She then began making porcelain. After many experiments, she found a fine white clay from Texas best suited for her work. In ceramics she was self-taught, save for the help received from the government publications of the formulas worked out by chemists in the potteries at Sèvres, France. Through their study of the old Chinese glazes French experts were able to reproduce many of them, and evolved many new glazes and firing processes. Mrs. Robineau made a careful study of all of these, and she also produced new and wonderful effects. Porcelain can be decorated only by carving or painting. After the form has been obtained, usually on the wheel (chap. 1), it is left to dry thoroughly, without firing; the carving is then done with delicate instruments. In Chinese ware the decoration is usually incised, while in that made by Mrs. Robineau it is more often excised; that is, the background is cut away, leaving the design in relief. The firing, usually superintended by her husband, was done at 2400° F., the temperature used by the porcelain workers of China.

The largest carved piece produced by Mrs. Robineau is the "Scarab" vase, a work that brought her many honors. Its entire surface is carved, the motive being the scarab. The design illustrates the apotheosis of the toiler. Pride and

pleasure in work is indicated by the beetle holding his ball of food before him as he strives toward his ideal, which is typified by the carved sphere which surmounts the cover. This is valued at $2,000 and is now in the Museum of Fine Arts, Syracuse, N. Y.

Infinite patience, as well as skill, was required in Mrs. Robineau's work. She said she considered herself fortunate if she got one perfect piece out of twenty or thirty that she put into the kiln. Instead of becoming disheartened, however, she used to say: "In this uncertainty there is a fascination which makes me feel that, whatever the disappointments and failures, I could not give up the work."

Mrs. Robineau's porcelain has been shown at many art exhibitions in this country and at the Musée des Arts Décoratifs and in the Salon in Paris. Examples are included in the permanent collections of the art museums of Boston, Philadelphia, Baltimore, New Orleans, St. Louis, Detroit, and Syracuse. Five of her pieces were purchased by the trustees of the Metropolitan Museum, New York City, and they gave her an order for a carved, open-work "egg-shell" bowl which was completed in the autumn of 1928. Among the many honors bestowed on Mrs. Robineau were the grand prize at the Exposition of Turin, Italy, in 1911; the grand prize of ceramics at the Panama-Pacific International Exposition, San Francisco, 1915 (of the hundred pieces shown there, all but eighteen were sold). In 1918 the degree of Doctor of Ceramic Arts was conferred upon her by Syracuse University.

It is no longer necessary for Americans to go abroad for beautiful table service. The first American plant to succeed commercially in the making of thin china was the Onondaga Pottery established in Syracuse, N. Y., in 1870. The pottery received its name from the tribe of Indians who still make their home in that historic valley. The formulas and process now used in this pottery were developed, after much experimenting, by James Pass (1857–1913, b. Burslem, England), who came to America with his parents when he was six years of age.

The ware made by this company, which is now the largest producer of china in the United States, is of excellent quality, but quite unlike that of any other country; the body is somewhat similar to that made in Sèvres, but the method of manufacture is more like the English. It was, in fact, evolved from Mr. Pass's acquaintance with the potteries of the world. This was the first pottery in America to make rolled-edge ware and to establish the ceramic decalcomania, and it was the first in any country to make the underglaze decalcomania.

The decoration of the ware made at the Onondaga Pottery has improved greatly during the past few years. Much of it now ranks with the best, and there is no question of the truth of the claim that it is superior to that of other makes in strength and durability.

The honor of being the first American pottery to make a state dining service for the White House belongs to the Lenox Pottery, established at Trenton, N. J., in 1889. The high quality of this ware is due largely to Walter Scott Lenox (1866–1920, b. Trenton, N. J.), who was not only a great potter and an artist, but a man of high ideals and great determination and physical endurance. When the company was in financial straits, and he was urged to make china of a lower grade, he replied: "If I can't make the best china I know how, I'll make none." He continued to make the best, and financial as well as artistic success crowned his efforts.

The Lenox ware is of two distinct kinds, the bone china, similar to that made in England, and the Belleek, which is patterned somewhat after a ware made at Belleek, Ireland, which particularly appealed to Lenox. The Lenox Belleek has come to be especially popular because of its lustrous ivory tone, and now constitutes three-fourths of the output of the pottery.

The design and decoration for the state dining service ordered for the White House from the Lenox Pottery by President and Mrs. Wilson was made by Frank G. Holmes, designer and art director of the pottery. In the decorations on some of the

Lenox ware one feels a pronounced foreign influence, but not on this set, except in the wide border on the service plates, where a delicate Brothers Adam design is introduced. On the other pieces the decoration is in gold and consists of a well-spaced border of the stars and stripes with a happy placing of the Seal of the President of the United States. When Roosevelt was president, he wished his service to be a home product, but American ware had not then reached the required standard. This shows, as perhaps nothing else, the improvement that has been made during recent years in American china.

RECENT ADVANCE IN INDUSTRIAL ARTS

Among the recent efforts for the improvement of the industries and crafts in this country was the establishment in New York in 1921 of the Art Center, Inc. This organization is made up of seven coöperating societies: the Art Alliance of America, the Art Directors' Club, the American Institute of Graphic Art, the New York Society of Craftsmen, the Pictorial Photographers of America, the Society of Illustrators, and the Stowaways. The work of the students of the Louis Comfort Tiffany Foundation and of other groups and individual artists is also shown in the galleries. The aims of the Art Center are to inaugurate an educational art propaganda to foster and promote the artistic interests of our people and to make more artistic the crafts and industries that are allied to the home. It also aims to promote coöperation between the American artists and the American manufacturers, thus materially aiding our commercial development.

An Industrial Art School of unusual promise was founded in April, 1922. It is under the direction of the Art in Trades Club, associated with the National Academy of Design and New York University. It was organized to bring abstract art theories into closer relationship with their practical application, and to develop a demand for fine design and good craftsmanship in modern industrial productions. As *Good Furniture* of June, 1922, expresses it, "All things seem possible now that

Courtesy Mr. Woodward, H. Sophie Newcomb Memorial College, New Orleans

NEWCOMB: POTTERY, MATTE FINISH, UNDER-GLAZE COLOR

THE NEWCOMB MARK

AN EXAMPLE OF NEWCOMB POTTERY, LIVE OAK DESIGN

Courtesy The Newcomb Pottery.
H. Sophie Newcomb Memorial
College, Tulane University,
New Orleans, La.

PLATE XII

Courtesy Lenox Incorporated, Trenton, N. J.

FRANK G. HOLMES: PLATE AND CUP AND SAUCER
STATE DINING SERVICE, WILSON ADMINISTRATION

ADELAIDE ALSOP ROBINEAU:
THE SCARAB VASE

Courtesy of the artist

New York University with the Altman Foundation, for just this purpose, is ready to lend a hand."

Another advance step in this movement was an exhibition of the works of our strongest American craftsmen which was shown in many of our museums during 1922–23. The personnel of the committee that had this exhibition in charge was a guaranty of the quality of the work. The committee was appointed by the American Federation of Arts (chap. VIII), and its members were H. P. Macumber, secretary of the Boston Society of Arts and Crafts; George G. Booth, president of the Detroit Society of Craftsmen; F. A. Whiting, director of the Cleveland Museum of Art; and Samuel Yellin, the skilled ironworker of Philadelphia. In this exhibition the designer and maker were given personal credit; the organizations which employed them were recognized only as exhibitors, instead of being given the entire honor, as formerly.

The specialists in the different crafts and industries who have been consulted during this research, all say that since the World War there has been a marked improvement in both design and workmanship in the American crafts and industries. Mr. Macumber says: "I believe that the arts and crafts movement has reached a higher standard in the United States today than it has in England or on the Continent, because it is developing on broader lines with fewer hampering tendencies; but many of our craftsmen are still foreign born. The great need is to train our people in this work that we may build up a craft movement that shall be true to America." Mr. Macumber adds, "It is our patriotic duty to strengthen the industrial art movement."

In an address at the annual convention of the American Federation of Arts in 1917, Mr. Booth, who has given such a large collection of the modern arts and crafts to the Detroit Museum, said: "We may attain to a great reputation in finance and commerce, but the enduring proofs of achievement are the standards of beauty we set up for ourselves in thought, word, and deed, and the tangible evidences of our

devotion to these ideals by the creation of surroundings consistent with such ideals.

"If real craftsmen are to be born in our own lands, if beauty is to be added to the things we all use, if the influence of beautiful things is to do its work on our very words and deeds, then we must now set aside that place in our museums for the things of beauty of this and older lands, making it clear to the observer why we have made our choice." He then added: "The great thing is to carry the knowledge straight to the people. This country should lead the world in consistent, reasonable art, better than the world has seen up to the present time."

PART II

PAINTING

PLATE XIII

JAMES McNEILL WHISTLER: WHISTLER'S MOTHER
OR AN ARRANGEMENT IN GRAY AND BLACK

Whistler's name for this picture was "An Arrangement in Gray and Black" because he did not wish sentiment to enter into the judgment of it. It was placed in the Louvre, Paris, in 1926, being the first work of art by an American to be received there.

CHAPTER III

PORTRAIT AND FIGURE PAINTING

ENGLISH INFLUENCE: West—Copley. WEST'S PUPILS: Peale—Stuart—Trumbull—Fulton—Vanderlyn—Allston—Sully—Morse—Leslie. INDEPENDENT PAINTERS: Harding—Jarvis—Neagle—F. Alexander.

American painting is now quite individual, but as its development has been aided by the art of all countries and all times, the following brief survey of the master painters of other lands will aid in the understanding and appreciation of the work which has been done in this country.

The master painters of Italy, Leonardo da Vinci, Michelangelo, Titian, and Raphael, were doing their strongest work shortly after the discovery of America. In Flanders, now Belgium and part of France, Rubens and Van Dyck were painting when the "Mayflower" dropped anchor here. At that time Velásquez, the greatest of Spanish artists, and Rembrandt and Hals, the greatest of the Dutch artists, were just beginning to be recognized. The influence exerted on American art by these old masters, therefore, could only be through the study of their works.

The portrait art of England has never surpassed that of Reynolds, Romney, and Gainsborough, who were working during our colonial period. It was they who exerted the greatest influence on our early painters. The strained political relations which developed between England and America had little effect on our art until a later period.

The strongest of English landscape painters, Constable and Turner, the great forerunners of the Impressionists (chap. XI), were born with the birth of our nation. Their influence on American art was scarcely felt until it came, second hand, through the French artists Monet and Pissarro.

Though the best art of Japan is antique, it was unknown in Europe and America until after 1854, when that Island Empire was opened to the world by an American, Commodore Perry. Since the early sixties it has exerted a marked influence on the art of other lands.

Though France had some great early masters, such as Poussin and Claude of Lorraine, the first of the French to exert a marked influence on American painting were the Barbizon artists, Corot, Rousseau, and Millet in the seventies; then came the portrait painters, Bonnat, Carolus-Duran, and others; the mural decorator, Puvis de Chavannes; the Impressionists, Manet and Monet; and the "father of the modern art movement," Cézanne.

The fine arts have had much to overcome in America. First there was indifference, then opposition, for the Puritans and Quakers thought painting and sculpture frivolous and useless; some of the strictest of them even went so far as to consider such work sinful. But those same sturdy people became the first patrons of art in America, for love and pride soon led to the demand for family portraits. As photography had not then been invented, portrait artists, or limners as they were then called, were the first to become popular here.

BENJAMIN WEST

The earliest portraits of Americans were painted by artists who came here from Europe. The first American to become noted as a portrait painter was Benjamin West (1738–1820, b. Springfield, Pa.), the story of whose life reads more like a fairy tale than a biography. His parents, who were strict Quakers, were displeased when they found that their son wished to become an artist. He finally overcame their objections and with the aid of friends proceeded to obtain an art education. He went abroad to study when twenty-two years of age, and settled in England.

For years West painted only portraits. Later he spent almost his entire time painting historical and religious pictures, for

he was made court painter by George III, who for sixty years gave him nearly all his orders for historical paintings. It was largely through the influence of West that in 1786 the king founded the Royal Academy, London, which is still the leading art school of England. Sir Joshua Reynolds was appointed first president and at his death that honor was given to West. Because of West's long residence and popularity in England, he is classed there as an English artist; but we feel he still belongs to us, for, although he never returned to America, he was always loyal to the land of his birth; he even refused the order of knighthood. His works can be studied best in the National Gallery, London, and in the Pennsylvania Academy of the Fine Arts, Philadelphia.

As we now study the pictures painted by West, we wonder why they were once so popular. Most of them are huge in size, uninteresting in color, unnatural in composition, and hard in outline. In one respect, however, he exerted an influence on art that is still felt in all civilized countries. When he began to paint the picture "Death of General Wolfe after the Capture of Quebec," he decided to represent the people clothed in the costumes of the time when the event took place, instead of in the Greek or Roman draperies which until that time had been used in pictures of that character.

West's friends were alarmed and did all they could to dissuade him from his plan, for they realized that popular fancy was easily turned. Even the king became interested and remonstrated. To him West replied: "The subject I have to represent is a great battle fought and won, and the same truth which gives law to the historian should rule the painter. If instead of the facts of the action I introduce fiction, how shall I be understood by posterity? The classic dress is certainly picturesque, but by using it I shall lose in sentiment what I gain in external grace. I want to mark the time, the place, and the people, and to do this I must abide by truth."

When the painting was completed, Reynolds was bidden to see it. After studying it for some time he seized the artist by

both hands and exclaimed: "You have conquered, West, I retract my objections; the subject is treated as it ought to be treated. I foresee that this picture will not only become one of the most popular, but will occasion a revolution in art." This prophecy has proved to be correct, for since that picture was painted practically all the great historical paintings and statues have depicted the people clothed in costumes true to the time when the event took place.

The secret of West's success, a success beyond that enjoyed by any other American artist, is now thought by most critics to have been due more to his charm of personality and upright life than to his artistic ability. Others are inclined to agree with West, who frankly styled himself a "son of destiny." In West's time the people demanded a story or symbolism in a picture. They cared little how it was painted. It is now recognized that the greatest painting is not a story told in pigment, but "nature plus the soul of the artist." The greater the artist and the more he puts himself into his work, the greater his production.

What individuals now think of West's paintings matters little. America does well to honor the man who, early in her development, exerted such a great and helpful influence on her art. He was always ready to help struggling artists of ability. He opened his home to many young Americans, gave them instruction free of charge and, as soon as they were skilled, obtained commissions for them. During the past few years there has been an interesting change in the American critics' estimate of West's work. An exhibition of his paintings was held in the Pennsylvania Academy of the Fine Arts, Philadelphia, in 1922. Since then he has been justly honored as a great American primitive.

JOHN SINGLETON COPLEY

A contemporary of West whose works are now held in higher esteem is John Singleton Copley (1737–1815, b. Boston, Mass.). Although a year older than West, Copley is discussed later

because both his life and his art were greatly influenced by West, whose art had received earlier recognition.

John Copley's father died before his son was born. Ten years later Mrs. Copley married Peter Pelham, an artist of some ability, who encouraged his stepson to draw and paint. In fact, Pelham became Copley's first, and some say his only, art teacher, although Pelham died when Copley was only fourteen years of age. Through the influence of West, Copley went to England in 1774 and, like him, never returned to America.

Copley painted a few religious and historical pictures, but his best work is in portraiture. The critics of his time considered that he ranked close to Reynolds and Gainsborough. Copley's greatest handicap, perhaps, was that he painted so slowly; he often required as many as sixteen sittings of six hours each to complete just a bust.

In Copley's oil paintings, as we now see them, there is no beauty of color or truth of values. His lights are hard and chalky, and his shadows are black or an ugly brown. One is surprised, therefore, to read that Copley thought he had discovered the color secrets of the Venetian masters, and that West wrote of Copley's "delicious coloring worthy of Titian himself." After a careful study of Copley's pastels and miniatures, most of which are glowing and charming in color, one must conclude that the colors in his oil paintings have darkened, while those in his pastels and miniatures have remained more nearly as they were when first applied. This deterioration of colors accounts for the lack of tonal quality in many of the paintings by the old masters.

It is interesting to compare the work which Copley did before he went to Europe with that done later. The latter plainly shows the English influence. It is better in technique but less original in conception. As a portrait painter, however, Copley will always merit our respect, for he pictured truly the men and women of his time, his restrained technique being well adapted to portray those precise and proper people.

CHARLES WILSON PEALE

Most of the early American and many of the young English painters of that period studied under West. Of his early pupils, the one who exerted the greatest influence for good on American art was Charles Wilson Peale (1741–1827, b. Queen Anne County, Maryland), who in 1805 founded in Philadelphia the first art school in America, the Pennsylvania Academy of the Fine Arts. He also organized the first successful art exhibitions and founded the first museum in the United States.

Among Peale's best works is a full-length portrait of himself, painted when he was eighty-three years of age, now in the Pennsylvania Academy. It pictures him lifting a curtain showing his museum in a farther room. The face is strongly painted, but the rest of the picture is interesting only from the historical viewpoint. Peale was the best artist in America from 1774, when Copley left for Europe, to about 1793, when Stuart, West's greatest pupil, returned to America after his European training.

GILBERT STUART

Gilbert Stuart (1755–1828, b. Narragansett County, Rhode Island) was unusual from childhood. When he was ten years of age his artistic ability was recognized by a Scotchman traveling in this country, who offered to pay Stuart's expenses if he would go home with him. This Stuart did, and entered the University of Glasgow at the age of fifteen. In a few months the Scotchman died. An acquaintance whom he had interested in the boy also soon died, and Stuart was left without friends or money. After suffering many privations, he worked his way back to America on a coaling vessel. Those few months in Scotland were of great benefit to the young artist, however, for while there he saw paintings which made him dissatisfied with his own work and with the help he could get in America. Five years later he again crossed the Atlantic in search of art training. When West heard that an American of unusual ability was in London, he sent Stuart an invitation to call at his studio.

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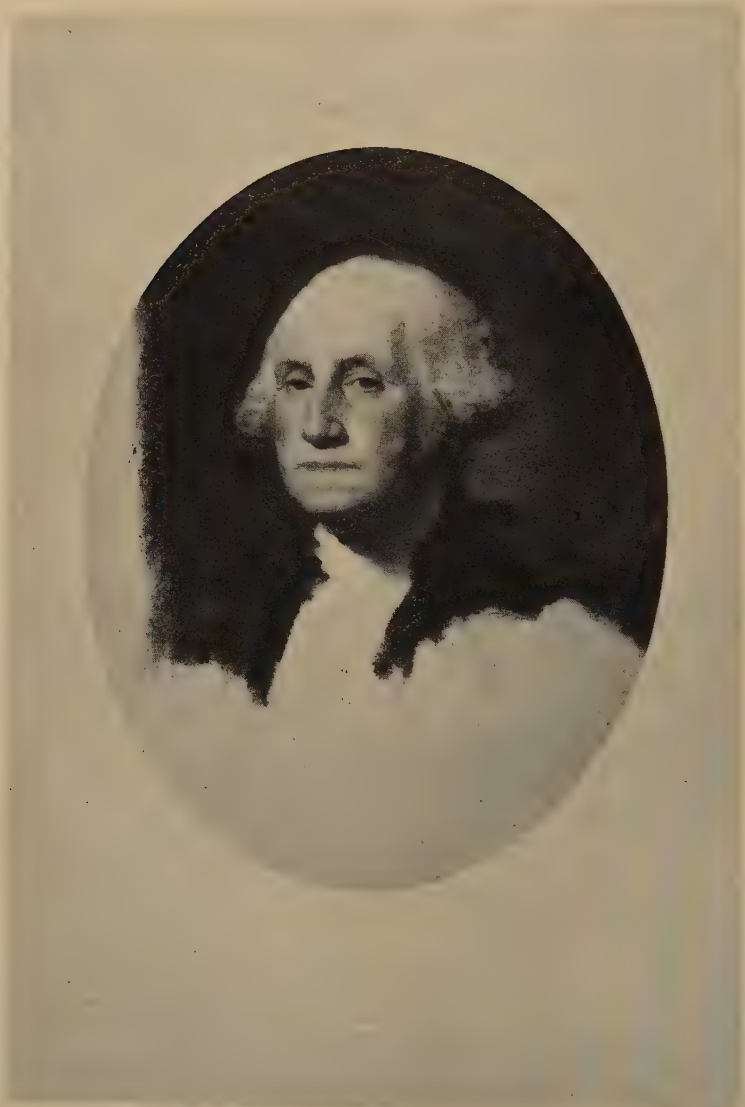
BENJAMIN WEST: THE DEATH OF WOLFE AFTER THE CAPTURE OF QUEBEC

Courtesy Museum of Fine Arts, Boston

JOHN SINGLETON COPLEY: MR. AND MRS. RALPH IZARD

PLATE XV



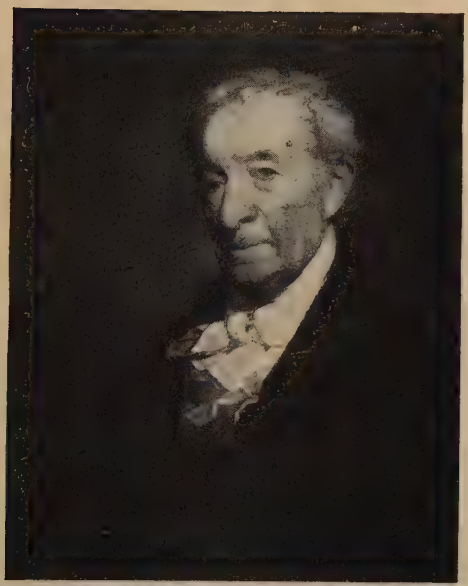
Courtesy Museum of Fine Arts, Boston

GILBERT STUART: GEORGE WASHINGTON

The "Athenaeum" Portrait

JOHN NEAGLE:
PORTRAIT OF
GILBERT STUART

Courtesy Museum of
Fine Arts, Boston



CHARLES WILSON
PEALE:
PORTRAIT OF
CHARLES WILSON PEALE
BY HIMSELF—AT THE
AGE OF EIGHTY-THREE

Courtesy The Pennsylvania
Academy of the Fine Arts,
Philadelphia. Photograph
by W. Vivian Chappel,
Philadelphia

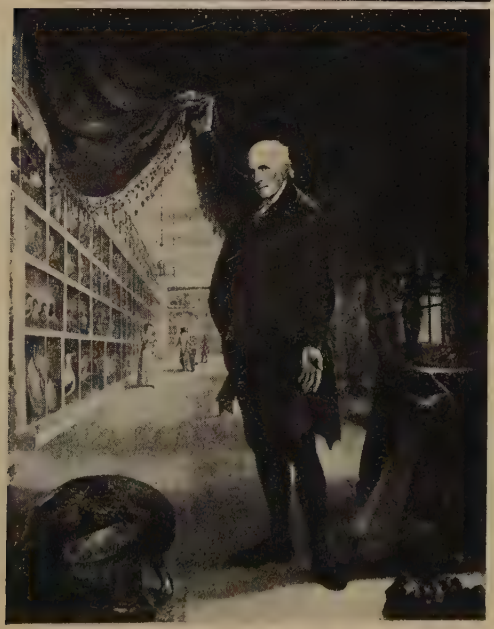


PLATE XVII

Courtesy St. George's Society and The Pennsylvania Academy of the Fine Arts, Philadelphia

THOMAS SULLY: PORTRAIT OF QUEEN VICTORIA

West liked Stuart, and when he found that the young man lacked money to go on with his art training, the master invited him to live in his home and gave him instruction free of charge.

Stuart's name was originally spelled "Stewart." He changed it to "Stuart" because, when in Scotland, he learned that was the more aristocratic spelling of the name. Stuart was good-looking and possessed unusual charm of personality, but he was exceedingly proud. Moreover, he thought it quite unnecessary either to pay his debts or to tell the truth. These characteristics are mentioned because they later exerted a marked influence on his art life.

After studying under West, and assisting him for several years, Stuart opened a studio of his own in London about 1782. He was successful from the first. People liked to pose for him better than for Copley, because Stuart was a sure, rapid worker. He seldom required more than two or three sittings for a portrait. He also had an unusual visual memory which made it possible for him to paint excellent portraits of people whom he had not seen for years. He limited his work to six sittings a day, and devoted the rest of his time to pleasure. In spite of his gay and, at times, seemingly thoughtless life, Stuart was a conscientious artist. He had serious faults, but he was always true to his art. Like most successful portrait artists, Stuart felt it necessary really to know the people whom he was portraying. He also realized that to be natural and at their best they must be at ease and interested. As an aid in his work, therefore, Stuart cultivated the arts of conversation and story-telling. He never allowed his sitters to "fuss up" for their portraits. He usually posed them against simple backgrounds, and did not resort to unusual lighting. The character of the person was what interested him.

In 1788 Stuart and his wife left London and for five years made their home in Dublin. They then came to America. Gossip says that both changes were necessitated by the uncomfortable persistence of creditors, the Stuarts' expensive tastes having led to many extravagances. For two years they lived

in New York City. They then moved to Philadelphia, and Stuart opened a studio in Germantown. It was there that Washington posed for the three portraits which Stuart painted of him from life.

As is but natural after the lapse of so many years, writers disagree as to the merit and present location of these original portraits. After studying the universally recognized original of the "Athenaeum Head," and many replicas and prints of this and of others, I feel that the critic who has reached the most accurate conclusion is Gustavus A. Eisen, who says that the earliest is the Vaughan, representing the right side of the head, painted by Stuart in 1790 for Samuel Vaughan, an English merchant of Philadelphia. Mr. Eisen believes that both this original and a replica were soon sent to London, where the replica was given to Mr. Vaughan's friend, Lord Camperdown, and that the original is now called the Vaughan-Clark portrait and is owned by Thomas B. Clark of New York City, though Stuart claimed that he destroyed it. The replica, given to Lord Camperdown, was purchased from his family in 1919 by Henry Frick of New York City for $70,000, the highest price given up to that time for an American painting. This, with Mr. Frick's beautiful home, was bequeathed by him to the city of New York, the transfer to take effect at the inclination of Mrs. Frick, or at her death. These two portraits are almost identical except that Washington's coat in the Camperdown-Frick is brown while in his other portraits by Stuart it is black. The chief reason that the Vaughan-Clark is now thought to be the original is because it is executed with greater freedom.

Many critics think that the second portrait for which Washington posed to Stuart is the Lansdowne, a full-length portrait showing the left side, painted in 1796 and presented to Lord Lansdowne of England by Mrs. William Bingham to show her appreciation of his defense of the American colonies before the House of Lords; while Mr. Eisen believes that the second original is the bust owned by the Brook Club, New York City, and the Lansdowne he thinks is a studio composition in which

the head was copied from the Brook Club portrait. He also thinks that the full-length portrait of Washington, similar to the Lansdowne, in the Lenox Collection of the New York Public Library was painted in the same way.

The third and last original portrait of Washington by Stuart is the Athenaeum, which also shows the left side of the face, and was painted in 1796. This portrait was never finished. Washington's coat is barely suggested, and the lower part of the canvas is untouched. In excusing himself for paying so little attention to the clothes in some of his finest portraits, Stuart used to say: "I copy the works of God and leave the clothes to the tailor and the manteau maker." But the wily Stuart had another reason for leaving this picture unfinished—when painting it, he promised Mrs. Washington that she should have it "as soon as it was completed"; but when he found that copies of it materially increased both his popularity and his income, he decided to leave it unfinished. Years after, when George Washington Park Custis, Mrs. Washington's grandson, reminded Stuart of his promise, he suavely replied: "But you see, my dear sir, it is not finished." Over seventy copies of this portrait are known to have been made by Stuart. The original study, still unfinished, with the portrait of Martha Washington which Stuart painted about the same time, also unfinished, were sold after Stuart's death for the small sum of $1,500, and presented to the Athenaeum Society, Boston. They now hang side by side in the Museum of Fine Arts in that city. Though some critics pronounce this the least worthy of these portraits, it is the one universally accepted by the American people. Mark Twain was about right when he said: "If George Washington should rise from the dead, and should not resemble the Stuart portrait [referring to the Athenaeum], he would be denounced as an impostor." The immobile expression of Washington's mouth in these portraits has been severely criticized. This is due, not to Stuart's lack of skill as an artist, but to Charles Wilson Peale's limitations as a dentist, for Washington was then wearing a primitive set of

false teeth made by that versatile man. Over four hundred engravings have been made from the originals and copies of Stuart's portraits of Washington.

When the city of Washington was founded in 1800, Stuart moved there and painted portraits of many men then active in government affairs. After remaining in the capital for five years, he made his permanent home in Boston, where his liking for snuff, his repartee, and his anecdotes became almost as noted as his portraits. At one time after a fond husband had suggested numerous changes in the portrait of his excellent but plain wife which Stuart was painting, the artist's patience gave way entirely, and he exclaimed: "What a d —— business is this of a portrait painter—you bring him a potato, and expect he will paint you a peach!"

When Stuart was asked why he never signed his portraits, he replied: "My mark is all over them." That is indeed true, for Stuart had an unusual technique because his hand always shook. He would steady it as best he could, then make a quick touch here and another there. He simply could not smooth the paint as did most of the artists of that time. His colors, also, were different, more intense. When questioned about them, he said they would fade to the right color in a hundred years. In none of Stuart's work can one detect the influence of West or of any other artist, neither could he teach his art to another. It was entirely his own. Stuart confined himself exclusively to portraits. He was America's greatest early portrait painter, and will, without doubt, always be classed among her best.

TRUMBULL, FULTON, VANDERLYN, AND ALLSTON

By the first part of the nineteenth century the number of American portrait and figure painters had increased greatly. John Trumbull (1756–1843) painted many portraits which are now prized mainly for their historic interest. To him also were due some of our first and worst mural decorations. Robert Fulton (1765–1815), the inventor of the steamboat, was at one

time an artist of some promise. John Vanderlyn (1775–1852), the first American artist to study under French masters, became a painter of ideal figures, portraits, and murals. Washington Allston (1779–1843) was a highly trained imaginative painter whose works were admired greatly by the people of his time.

THOMAS SULLY

Thomas Sully (1783–1872) was born in Lincolnshire, England, but came to America when he was nine years of age. As there were then no art schools in America, he was aided in his early art study by Stuart and others, who gave him suggestions and allowed him to watch them paint. Finally friends of Sully who recognized his artistic ability raised fourteen hundred dollars and sent him to England to study. Each subscriber was promised a copy of an old master to be painted by Sully while in Europe. When he found that he could not make copies in England, as most of the best pictures there were then in private galleries, he was about to leave for France, when West put his entire art collection at Sully's disposal and offered to help him in any other way that he could.

In Sully's portraits the ruddy flesh tones strongly suggest Stuart's coloring, and in many of them there is a decorative quality that could have been learned from no one but that clever English artist, Sir Thomas Lawrence.

One of Sully's greatest portraits is of Queen Victoria, painted for the St. George's Society of Philadelphia. In this portrait Sully's skill in posing a model is well illustrated. The short, overstout good queen is pictured in trailing robes ascending some steps to the throne. Her face is so represented that it cannot be noticed that her chin recedes, while her body is turned so as to draw attention to her beautiful shoulders.

Another of Sully's best works is "The Boy with the Torn Hat" in the Museum of Fine Arts, Boston. The transparency of the shadow cast on the boy's face by his hat is remarkable in a work of that period, when nearly all shadows were painted dark and opaque.

SAMUEL F. B. MORSE

Samuel F. B. Morse (1791–1872, b. Charlestown, Mass.), famed as the inventor of the telegraph, graduated from Yale in 1810, studied under West, and for a time was a portrait painter. He opened a studio in New York City in 1823, and it was not long before his influence and tact began to bring about better relations among the artists there. For some time the recognized leader of art in that city had been Trumbull, whose unfortunate faculty for creating discord had been a drawback to the work; Morse was able to harmonize the different factions. In 1825 he was largely instrumental in founding the National Academy of Design in New York, and was elected its first president.

The National Academy of Design and the Pennsylvania Academy of the Fine Arts are still successful schools, holding annual exhibitions and doing much to aid in the development of a national American art. For years Philadelphia was the center of art activities in America, but since 1827 New York City has held first place.

Morse was made "professor of the literature of the arts of design" in New York University in 1832; this was the first American university to offer instruction in the arts. At his death the course was discontinued until 1922, when it was reëstablished through the support of Colonel Friedsam and the Altman Foundation, and Mr. Blashfield (chap. IX), then president of the National Academy of Design, New York City, was appointed to the chair. He was followed by Fiske Kimball, now director of the Pennsylvania Museum. In 1927 John Shapley was appointed Morse professor.

Although Morse did good work, he was never financially successful in his art. He finally gave up painting and devoted all his time to his inventions. Samuel Isham (chap. IX) says this was a serious loss to art, "because of Morse's refinement and training he was better fitted than others of his time to portray the character of the men who were then making history in America." Later, when wealth came to Morse, he

became a patron of the arts and did all in his power for the encouragement of American artists.

CHARLES ROBERT LESLIE

Another American to become a popular artist in England was Charles Robert Leslie (1794–1859), born in London of American parents who brought him to Philadelphia when he was five years of age. When he reached maturity he returned to London, studied under West and Allston, and became a close friend of Morse. Leslie returned to America for but one short visit, and after that was counted a British artist. His painting of "The Coronation of Queen Victoria" is generally conceded to be the best picture of that event.

HARDING, JARVIS, NEAGLE, AND F. ALEXANDER

After our forefathers achieved independence, a desire to cut away from all European influence gradually developed in America. That feeling led to a condition of life and art not entirely desirable. Accustomed to think of years of training as necessary for the development of an artist, one marvels at some of the portraits painted during that period by men who were entirely, or mainly, self trained. In that group were Chester Harding (1772–1866), John Wesley Jarvis (1780–1835), John Neagle (1799–1865), and Francis Alexander (1800–1881). The portraits painted by Alexander not only vied with Stuart's for popularity in America, but for a time were well received in England.

CHAPTER IV

LANDSCAPE PAINTING

THE EARLY WORK: Cole—Durand. ITALIAN INFLUENCE: R. W. Weir. HUDSON RIVER SCHOOL. GRAND SCENERY PAINTERS: F. E. Church—Bierstadt—Moran—Keith—Gifford. INFLUENCE OF THE DÜSSELDORF SCHOOL: Leutze. INFLUENCE OF THE BARBIZON SCHOOL. MASTERS OF THE HUDSON RIVER SCHOOL: Inness—Wyant—Martin.

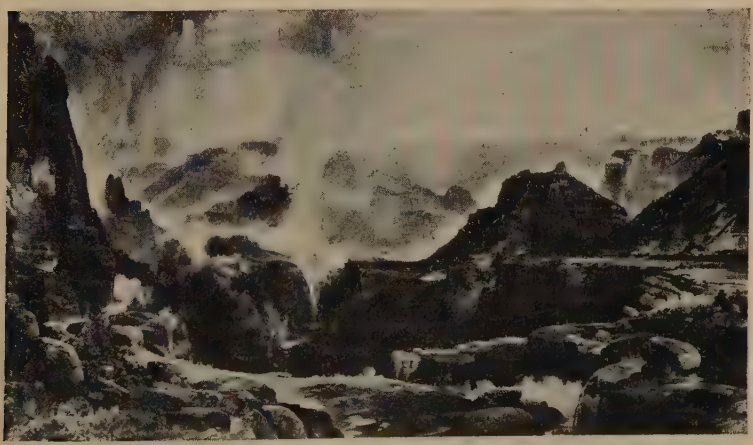
American artists had painted portraits and figures for years before they began to paint landscapes. Even then, instead of working from nature, they painted from prints of old pictures brought over from Europe. In fact, it was many years before American scenery, now so universally admired, was appreciated. The first artists who painted the American landscape used it simply as a background for religious, allegoric, or historical compositions. Their work therefore linked the paintings made popular by West and Allston (chap. III) with the pictures of simple country scenes now recognized by most critics as the supreme achievement of American painters.

COLE AND DURAND

The founders of the American Landscape school were Cole and Durand. Thomas Cole (1801–48, b. Bolton-le-Moors, England) painted elaborate compositions into which story or allegory was always introduced. Like most of our early artists he gave much attention to detail but thought little of beauty of color, unity, or atmospheric effect. A characteristic example of his work is the "Expulsion from Eden." On that canvas are three distinct compositions, one on each side containing a waterfall, and another, in the center, in which the figures of Adam and Eve are so small that one would scarcely notice them except for the name of the picture. This disregard of a center of interest is another characteristic of most of our early landscape paintings.

THOMAS COLE: EXPULSION FROM EDEN

By permission of The New York Public Library and the Macmillan Company
From *The History of American Painting* by Samuel Isham



THOMAS MORAN: THE CHASM OF THE COLORADO

Gallery floor of the Senate Chamber, The Capitol, Washington, D. C.

PLATE XIX

Courtesy The Metropolitan Museum of Art, New York

GEORGE INNESS: PEACE AND PLENTY

Courtesy The Metropolitan Museum of Art, New York

GEORGE INNESS: AUTUMN OAKS

Cole painted almost entirely in the Catskill Mountains, and although he did not confine himself to the truths of nature, it was largely through admiration of his pictures that the American people first came to see and appreciate the beauties of that region. Robert Browning was indeed right when he said:

> . . . . we're made so that we love
> First when we see them painted, things we have passed
> Perhaps a hundred times nor cared to see;
> And so they are better, painted—better to us,
> Which is the same thing. Art was given for that;
> God uses us to help each other so,
> Lending our minds out.

The ideals and aims of Asher Brown Durand (1796–1886, b. Jefferson Village, N. J.) were the opposite of Cole's. He strove to be true to nature and never introduced either story or allegory into his pictures. Though Durand's paintings of landscapes are burdened with detail, they are the best that were painted in America until about the time of the Civil War.

Durand was also an engraver. The picture of the Declaration of Independence, copies of which can still be found in many old residences in this country, was engraved by him from a painting by Trumbull (chap. III).

ROBERT W. WEIR

An artist of this group who is now almost equally noted for his painting of landscapes, historical subjects, and portraits, and for his teaching was Robert W. Weir (1803–89, b. Rochelle, N. Y.) Weir received his art training in New York City and in Rome, Italy. In 1834, he became instructor in drawing at the United States Military Academy, West Point, N. Y., and remained there as professor of drawing until 1879. Several men who later became prominent artists studied under him there. Among these were Whistler (chap. VII) and two of Weir's sons, John F. Weir and J. Alden Weir (chap. XI).

HUDSON RIVER SCHOOL

In the late forties the artists discussed above and other landscape painters working in eastern New York came to be known as the Hudson River school.[1]

The members of the Hudson River school were the most original of our early artists. They were full of hope and the determination to develop an art that should be true to America both in subject and in mode of expression. They believed that the best way to accomplish this desired end was to shut themselves away from all outside influences. They disapproved of foreign study, and did not wish even to see foreign paintings. After working for years in this independent way, the strongest of these artists realized that they were not succeeding as they had hoped. They then began looking about for help. It was not, however, until after a goodly number of them had spent themselves to no purpose working under teachers in Düsseldorf, that a better way was made clear to them by the artists of France; this influence and the greatest of the Hudson River men, Inness, Wyant, and Martin, will be discussed later in this chapter. Thus early did American artists begin to recognize the fact, now almost universally accepted, that a nation's art will rise higher if for its foundation there is a broad acquaintance with the art of other countries and other times.

GRAND SCENERY PAINTERS

Another group of early American artists who were interested in landscape came to be known as the Grand Scenery painters. They did not depend on story or allegory for interest in their pictures, but traveled the world over in search of unusual scenes. The earliest of those men was F. E. Church (1826–1900, b. Hartford, Conn.), who received his art training under Cole. In fact, Church was Cole's only pupil and follower.

Church's work can be studied to best advantage in the Corcoran Gallery, Washington, D. C., where his best-known

[1] A school when spoken of in this way is not a place where students work under a master, but a region where artists of similar ideals associate for mutual helpfulness.

painting, "Niagara Falls from the Canadian Shore," and others are hung. Church's method of work was similar to that of the artists of the Hudson River school. He also pictured great expanses of country and gave too much attention to detail.

Another of the Grand Scenery artists was Albert Bierstadt (1830–1902, b. Solingen, Germany), who was brought to America by his parents when he was but one year of age. His art training was received largely in Düsseldorf. On his return to the United States he painted much in the Rocky Mountains. His pictures are uninteresting in technique and lack the beauty of color found in the work of Thomas Moran (1837–1926, b. Bolton, England), who came to America when he was seventeen years of age. In England many of Moran's ancestors had been weavers, but in America the brothers, Edward, Peter, and Thomas, became well-known landscape painters, and a number of their descendants have become artists of more or less prominence.

Thomas Moran joined an excursion to the far West in 1871, where he made sketches from which he painted "The Grand Canyon of the Yellowstone" and "The Chasm of the Colorado," which were purchased by Congress for $10,000 each and now hang in the Capitol at Washington. These paintings are far from satisfying to those who have seen the marvels of our great western country; but they are picturesque and suggest the paintings by Turner, the great English artist whose work Ruskin so much admired.

The studio home of Moran was in California, to which state he moved to escape the rigors of the climate of Long Island, where he had lived for many years. Although so old, he was as devoted to art as in his youth, and almost to the last spent part of each day painting.

One of the interesting surprises for eastern critics at the Panama-Pacific Exposition, San Francisco, in 1915, was found in the room devoted to the works of William Keith (1839–1911, b. Aberdeen, Scotland). Though the artist was unknown

and his style of work frankly "old-fashioned," he there came to hold a respected place in the esteem of many.

William Keith was brought to America when a child and began his art life as a wood engraver in New York City. When twenty years of age he went to California and lived there the rest of his life, except for a short time when he studied in Düsseldorf and Spain. The latter influence was, evidently, an antidote to the former, for his work is less hard and stilted than that of Bierstadt and the other followers of the Düsseldorf school. The general effect of his pictures is dark, but rich and pleasing. "Revelation," a hazy sunset owned by Mrs. E. N. Harmon, is truly delightful, as is also "Gray Morning," loaned to the exposition by Mrs. Mary C. Richardson. Though decidedly different in subject, the tonal quality in each, as in most of his works, is excellent. The technique of his water colors is freer and at times quite "up to date."

Robert Swain Gifford (1840–1905, b. Naushon Island, Mass.) studied in Holland and settled in the eastern part of the United States. In his search for the unusual he traveled extensively in America, Europe, and Africa; in fact, it is as a painter of atmospheric effect peculiar to the Orient that he has gained his greatest recognition. The following subjects give an idea of the scenes that most interested him: "Evening on the Nile," "Halt in the Desert," and "An Egyptian Caravan."

Successful works of art bring to the observer somewhat the same sensations as those felt by the artist when he executed them. The pictures painted by the Grand Scenery artists do not do this, for they attempted scenes beyond their power to portray; but as daring experiments, painted at a time when Americans were making many daring experiments, they are interesting and worthy of our attention and respect.

INFLUENCE OF THE DÜSSELDORF SCHOOL

The man who did the most to make the Düsseldorf influence popular here was Emanuel Leutze (1816–68, b. Gmünd, Germany), who was brought to America when a child, but whose

art training was received largely in Düsseldorf. He is best remembered because of his picture "Washington Crossing the Delaware" in the Metropolitan Museum of Art, New York. This picture was painted in Germany; even the cakes of ice are German, for they were painted from those which Leutze saw floating down the Rhine. The technique is poor, the color uninteresting, and the composition untrue to life, for surely Washington would not have risked that precious load by standing when the boat was in the middle of the stream. Leutze painted him in that position in order to obtain a center of interest and the pyramidal composition considered so desirable by most artists at that time. Though most of the artists of the Düsseldorf school were good draughtsmen, their technique and color were so poor that their influence on our artists was not helpful.

INFLUENCE OF THE BARBIZON SCHOOL

The next influence which came to American art was from France, where two strongly conflicting groups have always been evident, the conservative and the progressive. The conservative artists stand for classic ideals. They believe, as did the Greeks, that only perfect beauty is worthy of being painted or modeled. Their sponsors are the Academies and the official school, the École des Beaux-Arts. The progressives recognize beauty in fitness, and find it in common people and in simple scenes. The strong progressive faction in the fifties and sixties was the Barbizon school.

The aims of the Barbizon artists and our Hudson River men were much the same. Both schools believed that artists should work directly from nature and interpret it for themselves, instead of working according to preconceived ideas, as most artists were then doing. But they differed greatly in choice of subject and in mode of expression. While the American artists strove to depict extensive views or grand scenery, the French found beauty in simple bits by the wayside. Through their love of detail the American artists weakened

the effect. The French artists selected for emphasis only the things which were important. They gloried in atmospheric effect and great masses of light and shade. The artists of the Barbizon school lived close to nature and came to be in such perfect accord with all her moods that they were able to put into their pictures, not only what the eye could see, but the very spirit of the out-of-doors; and, to an unprecedented extent, they also put their own individuality into the pictures they painted. It was those artists who led the American people to see beauty in the common things about them, not in the landscape alone, but also in the people, for Millet's pictures of peasants have done much to develop and foster a spirit of brotherhood.

MASTERS OF THE HUDSON RIVER SCHOOL

The American artists who were most influential in bringing the Barbizon influence to America were Hunt and La Farge (chap. v). The artists who are recognized as the masters of the Hudson River School were George Inness, Alexander H. Wyant, and Homer D. Martin.

GEORGE INNESS

George Inness (1825–94, b. Newburgh, N. Y.) became one of America's greatest artists. From early childhood Inness' one desire was to become a painter. His parents vigorously opposed the idea until by numerous failures he had convinced them that he was good for nothing else. As soon as he was allowed to do as he chose, he spent most of his time drawing and painting. At first he worked by himself, but when he was twenty he spent one month in the studio of a French artist in New York City. That was Inness' only study with a teacher. For years his lack of training was a handicap, for he simply could not reach his ideal, but one day, when passing an art store, he saw some prints of landscapes that delighted him. He purchased one, and for weeks took it with him when he went sketching. Through that, he said, "the light began to dawn."

Another aid in Inness' development was the art he saw in his European travels. He went abroad five times, and sometimes stayed a number of years. After his first trip he always spent much of his time in France, where he became an intimate friend of several of the Barbizon artists. During those years in Europe, Inness never painted under a master nor copied the works of other artists, but through careful observation he gained what was best from all that he saw. In that way he became his own art teacher.

Inness' art was influenced greatly by his study of metaphysics and religion. He became a Swedenborgian, and saw God in all things. He believed there was a close connection between "external beauty and the beauty of the spirit," and painted so truly and reverently that he came to be spoken of as the "painter-preacher." His greatest desire was so to paint that others would see in his pictures what he saw in nature. How he succeeded is told by his son, George Inness, Jr., in the biography he wrote of his father. Inness had often talked to Mr. Clark of his belief in the life beyond, and how earnestly he was trying to put the spirit of Christ into his paintings. His friend thought him a bit queer and could not understand; but finally a great sorrow came to Mr. Clark—the death of one whom he loved. One day, while wandering aimlessly about his home, his eyes were attracted by Inness' picture, "A Gray Lowery Day," that hung in one of the rooms. After Inness' death Mr. Clark wrote George Inness, Jr., "Like a burst of life your father's message of hope and eternity came to me. He spoke through that little canvas, and my soul understood what my mind had not. I have been a different man from that hour. It was the only thing that could console me."

The spirit and aim of Inness' work are best understood from his own writings. In one place he says: "The purpose of the painter is simply to reproduce in other minds the impression which a scene has made upon him. A work of art does not appeal to the intellect. It does not appeal to the moral sense. Its aim is not to instruct, not to edify, but to awaken an emotion.

It must be a simple emotion if the work has unity, as every such work should have, and the true beauty of the work consists in the beauty of the sentiment or emotion which it inspires. Its real greatness consists in the quality and force of this emotion. Details in a picture must be elaborated only enough fully to reproduce the impression which the artist wishes to convey. When more than this is done, the impression is weakened or lost, and we see simply an array of external things which may be very cleverly painted, and may look very real, but which do not make an artistic picture. The aim of the artist is to combine the two, namely, to make the thing clear, and to preserve the unity of impression." These ideas are well illustrated in his picture, "The Home of the Heron," owned by the Art Institute of Chicago. That marshy place is, indeed, the home of the bird that is silhouetted against the intense light near the center of the picture.

Inness thought his work out carefully. He decided that the sky should never be the lightest note in a picture. Some of the French and Dutch artists had reached the same decision, but the other Americans then painted the sky the lightest. It is interesting to study a landscape with this thought in mind. Close one eye, squint the other, and see where the lightest value seems to be located.

Some one once asked Inness if he had pupils. He replied: "I have had one for a long time, and he is more than enough for me. The more I teach him the less he knows, and the older he grows the farther he is from what he ought to be." (A good riddle. Who was his pupil?) Although Inness was not a teacher in the strict meaning of the term, he was always helpful to young artists, and many of them went to him for advice and criticism.

Public recognition came late to Inness. At the age of fifty he was scarcely known, but finally the tide turned in his favor, and it is still rising. In fact, for some time his paintings have brought fabulous prices. "A Gray Lowery Day," bought by Mr. Clark for $400, was later sold for $10,000. His "Landscape

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GEORGE INNESS: THE HOME OF THE HERON

Courtesy The Worcester Art Museum, Worcester, Mass.
By permission of John Levy Galleries, New York

ALEXANDER H. WYANT: EARLY SPRING

PLATE XXI

Courtesy The Metropolitan Museum of Art, New York

ALEXANDER H. WYANT: A GLIMPSE OF THE SEA

Courtesy The Metropolitan Museum of Art, New York

HOMER D. MARTIN: HARP OF THE WINDS
OR A VIEW OF THE SEINE

at Sunset" sold in 1893 for $500; in 1917 the same picture brought $40,000. In 1918 his "Wood Gatherers" sold for $30,800. Of that picture Charles Buchanan says: "This is not one of Inness' greatest, but it is a picture greater in conception and breadth of feeling than anything ever painted by Corot." In another place Mr. Buchanan says: "Inness is a man of infinite vision, a man who may some day be ranked the greatest landscape painter the world has so far produced."

Unlike most great artists, Inness never developed a method of painting peculiar to himself, but was constantly experimenting. An interesting study of his art development can be made in the Metropolitan Museum of Art, New York, and in the Inness room in the Art Institute, Chicago. His early pictures resemble those of the other artists of the Hudson River school. They represent great stretches of country with much detail. In the middle period he delighted most in picturing brilliant autumn scenes somewhat less vast in extent and painted with a little more breadth and freedom, while in his latest work his technique became delightfully impressionistic. The simple scenes he then painted are glorified with the joy he felt while painting them.

ALEXANDER H. WYANT

The art of Alexander H. Wyant (1836–92, b. Port Washington, Ohio) is even more intimate than that of Inness. The appeal in his work baffles analysis until one becomes acquainted with the life of the man who could put so much into his interpretation of a simple landscape. When but a boy, in fact before he had seen a painting, the desire to express himself pictorially was so strong that he began to paint the things that interested him. At the age of twenty he went to an art exhibition in Cincinnati. There the picture which attracted him most was one painted by Inness. After studying it hungrily, Wyant felt that the person who painted it could tell him truly of the merit of the little studies that meant so much to him but were only smiled at by the people whom he knew.

Wyant went home, got together a bundle or work, and started for New York City to consult Inness. In fact, he was the first of many young artists who visited Inness for the same purpose. After the older artist had looked over Wyant's paintings and had talked with the youth—so eager and so sensitive—he gave him careful criticism and advised him to go on with his work.

Wyant returned to Ohio and for eight years painted by himself. In 1864 he again visited New York and the next year went to Europe. For a short time he studied under a follower of the Düsseldorf school in Karlsruhe, Germany, but soon felt he was not receiving the help he needed, so, after he had visited a few galleries, he returned to New York City to work out his own salvation. During the hard years that followed, his chief inspiration came from his memory of the paintings by Constable and Turner he had seen while in England, and from Inness, who became one of his most cherished friends.

In the hope of benefiting his health, which was never robust, in 1873 Wyant joined an exploring expedition to Arizona. The hardships of the trip were too much for him, and he became helpless from paralysis. In that condition he started for home, and on the long journey he faced the future. He felt that if he went home he would be induced to give up his art. He decided that he would not leave the train at Port Washington, but would go on to New York and fight for the life he loved. The sufferings and struggles of the following months left their stamp on Wyant for life, not on the man alone, but also on his art. As Charles Caffin has pertinently said: "While suffering may not be the only road to highest effort, it is one of them, and the man who passes along it like a man, even if he can not tread it, but must be carried, as in Wyant's case, is very apt to produce something more than ordinarily appealing to the hearts of other men." Wyant's health improved, but his right arm was useless for life. The will that has overcome much is strengthened to overcome more. His left arm was bidden to do the work of the right, and it responded so loyally that the

pictures he painted after his illness excelled those painted before. This incident is especially worthy of note because he was thirty-seven when he became paralyzed.

For years Wyant made his home in either the Adirondacks or the Catskill Mountains. He began his art work late in life, and as his suffering told him he could not live long, he felt there was no time for making experiments. The autumn twilight was to him the most beautiful time, and that became his almost constant theme.

Wyant's art went through much the same stages as had that of Inness. First he worked minutely, but later with breadth and a delightful grasp of ensemble. The Barbizon influence can plainly be seen in his work, but it came to him through Inness. It is said that there are no poor pictures painted by Wyant. This is accounted for by the fact that he never allowed a canvas to leave his studio until it was as nearly perfect as he could make it, and that after his death his loyal wife destroyed all of his work that did not reach the required standard.

Wyant was poetic in his interpretation of nature, but he never sacrificed truth. Because his work is true, and because it reveals beauties in nature not seen before, his pictures give pleasure and will always be counted good.

HOMER D. MARTIN

Homer D. Martin (1836–97, b. Albany, N. Y.) was the first of our artists independently to represent the landscape in simple masses of light and shade instead of emphasizing detail. The reason he painted so differently was because of his defective eyesight. He could not see the detail that other artists of the Hudson River school put into their pictures. When Martin realized that his work was different from that of the other artists about him, he began to discredit his way of seeing nature. It was not until his visit to Europe in 1876, when he became acquainted with the works of Corot and Whistler (chap. VII), that he became certain that he was painting in the right way.

As an artist Martin was self taught, except for a few weeks spent in the studio of James Hart. Martin's method of work is interesting. He would study a scene until he knew it perfectly; then weeks or even years afterward he would paint it from memory. This manner of working helps to explain his broad treatment, for the mind retains only general impressions. The only picture that he is known to have painted directly from nature is "Westchester Hills." As that is, without doubt, his masterpiece, one wonders if his art would not have been greater had he worked more often with the scene before him.

Martin saw more color than most of his contemporaries, and many of his pictures are superior in composition. Another of his greatest paintings is "A View of the Seine" in the Metropolitan Museum of Art, New York. Martin has been rightly called "a child of nature." He was untaught, uncultured, a dreamer, and, alas, too often a lounger, for he could paint only when he was in the mood for it. He once said: "I do not know where the impulse comes from, or why it stays away. All I know is that when it comes I can do nothing but paint, and when it goes I can do nothing but dawdle." Mrs. Martin said: "That was absolutely true, and also very inconvenient." There were many financial problems which the brave wife helped solve during their journey together, for general recognition of his work did not come until after his death. He was loyally loved and his work was appreciated by friends, but collectors passed him by. Today his pictures are so cherished that it is almost impossible to obtain a Martin at any price.

After 1890 his sight grew steadily worse. Two years later he again went to Europe. On his return he painted "Adirondack Scenery," which is often spoken of as his "swan song." It was painted from memory in his home in St. Paul, Minn. Martin's work is uneven, but at its best it ranks with that done by Inness and Wyant. Critics are quite agreed that in real merit the works of these three artists are so nearly equal that one need feel no hesitation in expressing a personal choice.

CHAPTER V

PORTRAIT AND FIGURE PAINTING (*Resumed*)

GENRE AND PORTRAIT PAINTERS: Johnson—Brown. MURAL PAINTING: Principles of the Art. Influence of French Classic Teachers: Hunt—La Farge. JAPANESE INFLUENCE. ART ADVANCEMENT IN THE SEVENTIES.

EASTMAN JOHNSON

The serious years of the Civil War brought a new realization to the American people of the significance of home. That feeling created a demand for pictures of domestic scenes, spoken of technically as genre paintings. Our best early artist in this class of work was Eastman Johnson (1824–1906, b. Lovell, Me.). After he had studied art in America for some time, Johnson went to Europe in 1849 for further training. He first studied in Düsseldorf, where for a time he shared the studio of Leutze (chap. IV). Later he studied at The Hague and in Paris. He returned to America in 1856, though he was invited to remain at The Hague and become court painter.

For some time he devoted himself largely to genre pictures, those of negroes being especially popular. Tuckerman says: "One may find in his best pictures of this class a better insight into the normal character of that race than ethnological discussion often yields."

It is as a portrait painter, however, that Johnson is chiefly esteemed by people of today. Edgar French says: "A list of the portraits painted by Eastman Johnson reads like a roll call of American history." This list includes many notables, from Mrs. Alexander Hamilton, in her old age, to John D. Rockefeller, and twenty-four men who either were, had been, or became presidents of the United States. For the convenience of the distinguished men who posed for him, Johnson had his studio in a room in the national Capitol. Dolly Madison, the heroine of the burning of Washington in 1813, posed for Johnson when

she was eighty years of age. He would never part with the portrait he painted of her, but made a copy for Daniel Webster, who wished to purchase the original.

Johnson was invited by Longfellow to Cambridge in 1847 to make portraits of the poet, his wife, and his daughters. They were so satisfactory that Longfellow ordered portraits of a number of his friends, among them Emerson, Hawthorne, and Webster. These still hang in the Longfellow home. Of Webster, Johnson wrote: "He was like a rock, or a mountain, or a big tree, and his head was the crowning part of his appearance."

Johnson originated the idea of painting portraits of people in their own homes. That class of picture soon became very popular. One of the best of them is "Two Men," in the Metropolitan Museum of Art, New York. No portrait that failed to satisfy him was allowed to leave his studio. Most of them were executed in two or three sittings, but while studying a person he was seldom satisfied to paint him but once. Among his other great portraits is one of Edwin Booth, and a self-portrait in the Art Institute of Chicago.

William Walton says Johnson was a man of unusual physical strength, that he always painted standing, often for nine or ten hours a day. He did not always sit down even when he ate his lunch, which was often brought to the studio for him. Johnson was a man with a great talent for painting portraits. He has been well termed the "American Rembrandt."

J. G. BROWN

Another genre painter who at one time was even more popular than Johnson was J. G. Brown (1831–1913, b. Durham, England), who obtained his training in the Newcastle School of Design and at the Royal Academy, London, before he came to America in 1853. His most popular paintings were of newsboys. They always told a story, and were worked out to the minutest detail. As this class of picture is no longer in favor, his work is now almost forgotten.

In the early stages of art appreciation, either in a nation or in an individual, it is the subject that attracts. The more definitely an artist tells a story or reproduces an object, the more he is likely to be esteemed by people with no art training. The pictures that tell a story are not all bad; indeed, some of them are excellent; but so many of them are poor that such paintings are now in disfavor except as illustrations.

MURAL PAINTINGS

All paintings can be classified under two heads, namely, easel pictures and mural decorations. An easel picture is an independent production, the artist having painted what was in his mind, or before his eyes, with no thought of where the finished picture is to hang; while a good mural decoration is painted for one particular place, the subject usually being appropriate for the town and the building for which it is intended.

A mural painting should also be adapted in form and location to the architectural plan of the room it decorates. For example, on a vaulted ceiling where the construction shows, the decoration must be between the lines of support, never covering them. Not only should the decoration conform to the structure of the building, but it must harmonize in both color and value with the color scheme of the room in which it is placed. The tone of a correctly decorated room is as perfect as the tone of a great musical composition. There are no discordant notes. A mural decoration must be unobtrusive, and must take its place in the general scheme of the room as each instrument takes its place in an orchestra. It should be painted in broad, simple planes, the shape and size of the planes being much more important than carefully worked-out detail. Mr. Blashfield (chap. IX), one of our strongest mural painters, says: "A decoration is not thoroughly good unless it would look well upside down, just as pattern, color, style."

The mural painter is primarily a decorator, but it is also within his province to educate. Most of the American murals

are in public buildings, and many of them speak to the people of today in as plain a language as the religious pictures of the sixteenth century spoke to the hearts and minds of the people of that time. A mural painting is surely a legitimate field for the story-telling painter.

The murals by the old masters were painted directly on the plaster. Most of the modern decorations, both here and in Europe, are painted on canvas which is later glued to the wall or ceiling. One has but to recall Michelangelo's permanently stiff neck, caused by painting the frescoes on the ceiling of the Sistine Chapel, and the loss of the Hunt murals (discussed later in this chapter) to recognize the reasons for the latter method of working.

As one studies the murals painted by Trumbull and other early American artists (chap. III), one recognizes that they cared little for harmony of color, and made no attempt to adapt their paintings to the use or architectural plan of the rooms in which they were placed. We are not surprised, therefore, to find that those murals were unpopular, and that no more commissions for wall decorations were given in this country for more than fifty years.

The modern American mural painter, however, plans his decorations with those essential principles in mind. For this change America is indebted to the works of the Italian masters of the fifteenth century, and to several modern French artists, chief among them Puvis de Chavannes. In this as in other branches of art, however, Americans are not content to be mere copyists, but from their knowledge of the works of all artists they are building up a school of mural painting strong in conception, in color, and in execution, and differing in many respects from the work of European decorators.

WILLIAM MORRIS HUNT

The earliest American mural decorations of merit were painted by La Farge in Trinity Church, Boston, but, since he was greatly influenced by William Morris Hunt (1824–79,

Courtesy The Metropolitan Museum of Art, New York

EASTMAN JOHNSON: TWO MEN

Courtesy The Metropolitan Museum of Art, New York

EASTMAN JOHNSON: CORN HUSKING AT NANTUCKET

PLATE XXIII

WILLIAM MORRIS HUNT: LANDSCAPE

Courtesy The Metropolitan Museum of Art, New York

WILLIAM MORRIS HUNT: THE BATHERS

Courtesy The Worcester Art Museum, Worcester, Mass.

WILLIAM MORRIS HUNT:
THE FLIGHT OF NIGHT—(Cartoon)

Courtesy The Pennsylvania Academy of the Fine Arts, Philadelphia

JOHN GEORGE BROWN:
IN THE SHADE

Courtesy
M. A. Newhouse and Son, Inc.,
St. Louis, Mo.

PLATE XXV

Copyright by John La Farge. Dorr News Service, New York

JOHN LA FARGE: THE ASCENSION OF OUR LORD

JOHN LA FARGE:
THE MUSE OF PAINTING

Courtesy The Metropolitan
Museum of Art, New York

b. Brattleboro, Vt.), who painted the next murals, Hunt's work will be discussed first. Unlike many artists, Hunt did not have to struggle for his education, for his parents were people of culture and wealth. Although his father died when William was but eight years of age, his mother saw to it that he had every advantage. He entered Harvard, but was soon forced to give up his college work on account of ill health. He then went to Rome and began the study of sculpture, but it was not long before he decided to become a painter. After he had studied for a short time in London and in Düsseldorf, he went to Paris and entered the studio of Couture, a teacher of the classic style of painting. Hunt studied under Couture for five years, and came to be known as the master's favorite.

It was then that Hunt attended an exhibition of the works of the French peasant artist, Millet. Hunt admired those paintings so much that he went to see the artist, and, in spite of much ridicule, for Millet's work was not then popular, he left Couture's studio and allied himself with the Barbizon painters, living and working with them for nearly three years. The friendship which developed there is interesting. The highly cultured, wealthy young American found in those simple, earnest artists that which his nature craved.

Hunt returned to America in 1855, bringing with him a number of Millet's paintings, the first of that artist's work to be seen in America. Hunt lived for a time in Newport, R. I., but later settled in Boston. There many pupils studied under him, and they, too, became enthusiastic admirers of the works of the Barbizon artists. Like those masters, Hunt recognized beauty in common things and insisted that the merit of a picture depended on the artist's interpretation, not on the subject—an idea new in America at that time. He taught his pupils that essentials, only, should be put into a picture, and that it should be painted in broad, simple planes.

As a creative artist Hunt did not confine himself to any one class of subjects. He painted portraits, landscapes, and ideal figures with almost equal skill. His "Bathers," in the Art

Museum, Worcester, Mass., is one of the best paintings of the nude in America. In this picture, where a boy is about to dive from the shoulders of his companion who is nearly under water, Hunt has portrayed the spirit of sport as truly as Millet's pictures of peasants represent the spirit of toil.

The most important of Hunt's compositions were his murals, "The Flight of Night" and "The Discoverer," in the capitol at Albany, N. Y. As they were painted directly on the plaster they could not be removed when an extra ceiling was found to be necessary to give strength to the structure. As dampness accumulated in the inclosure, the paint scaled off and the murals were ruined. This is especially sad, for Hunt overworked while painting them and died the following year.

The cartoon for "The Flight of Night" is owned by the Pennsylvania Academy of the Fine Arts, Philadelphia. It pictures a chariot, half cloud, half real, in which Aurora is being drawn by her dashing chargers. At her approach the clouds of night are disappearing. To the left of the chariot, resting on a cloud, are a mother and child still sleeping. It is painted in warm, tender grays such as may often be seen in the early morning sky.

Hunt was a strong artist and a great teacher. He did more than any other person in the sixties and seventies to improve American painting and develop American taste.

JOHN LA FARGE

Unlike most painters, John La Farge (1835–1910, b. New York City) did not wish to become an artist. He said, "No one has struggled more against his destiny than I." But God decreed, and a great artist La Farge became. At the age of twenty-one, after he had received a good general education, he spent a year in Europe. By the advice of his father he became an art student, not with the intention of becoming an artist, but simply to develop his appreciation. At first he studied under Couture, the artist with whom Hunt had worked in Paris, but at his master's suggestion La Farge spent most

of his time in the art galleries copying the works of the old masters. He never copied slavishly, but strove to solve the problems that had interested the artists whose work he was reproducing. The color of the Venetian masters delighted him, but he doubted the truth of their dark, colorless shadows. The mass and line of Rembrandt's etchings satisfied him, while the color experiments and ideals of the Pre-Raphaelite artists of England set him questioning, for he could not agree with their decision that only local color should be taken into account. La Farge felt that the effect produced by the atmosphere and the reflection of colors should also be considered. In this critical way he began the study of color, which in his later life became of paramount interest to him and of great value in his work.

After La Farge had been abroad a year he returned home, entered a law office, and tried to become a "practical business man," but the work proved so distasteful to him that he finally surrendered to art and began to study with Hunt in Newport. La Farge was never a docile student, for he had too strong a personality to follow suggestions. Although helped greatly by both Couture and Hunt, their influence cannot be detected in his art.

For a time La Farge painted flowers; next, landscape painting claimed his interest, but it was not long before he was devoting himself almost entirely to depicting the human form. It is as a painter of ideal figures and as a colorist that he is now chiefly known and honored.

La Farge became a great traveler, and in many places obtained ideas that were helpful to him in his work, but in no country did the national art seem to him quite as beautiful as in Japan. He delighted in the way the Japanese painters arranged the quaint figures in their compositions, just as they found them in life, with no thought of the pyramidal or other geometric arrangement considered important by European masters. He also became interested in their spotting of dark and light, called there the "notan" of the picture. He admired

their color harmonies, so subtle and so refined, and in the simplicity of their planes he acquired ideas that were helpful to him in all his later work. In fact, for the appreciation of that decorative quality, now rated so high in a work of art, we are indebted chiefly to the artists of that Island Empire.

Richardson (chap. XXIX), the architect of Trinity Church, Boston, asked La Farge to take charge of the interior decoration of that church. After the work was completed, La Farge wrote: "We had a difficult time of it, as you may suppose. Every physical discomfort was against us, and, moreover, there was the necessity of using improved methods and of employing material made up for the occasion, which yet should be lasting, and all this in what I may call a frantic hurry. At the end we had to work both night and day and were only able to guess at what might be the result when the scaffolding should come down." In spite of these difficulties and lack of previous experience, the decorations are successful.

The next year La Farge decorated St. Thomas Church, New York City. That work was pronounced even finer artistically than the decorations in Trinity Church, but a few years later it was destroyed by fire. La Farge's greatest mural decoration is the "Ascension of Our Lord," back of the altar in the Church of the Ascension, New York City. The spiritual suggestion in this painting is satisfying, the composition and colors are beautiful; in fact, in every respect this mural is perfectly suited to the place it occupies.

In his work as a church decorator La Farge came to realize that harmony of color could not be obtained until the windows also were taken into account. He then began to experiment in the making of colored glass, and finally evolved the "opaline glass" which he came to use extensively in all the windows he designed. The best place to study La Farge's work in stained glass is in Trinity Church, Buffalo, N. Y., where the windows back of the altar and several others are by him. The most beautiful window is the Watson Memorial in the small chapel at the left of the altar. Another of La Farge's important

designs is the "Peacock Window" in the Art Museum, in Worcester, Mass. Both of these windows are discussed under La Farge glass (chap. II).

Referring to his almost constant poor health, La Farge said, "Such a condition is an enormous incentive to struggle," reminding one of that other brave spirit, Robert Louis Stevenson.

La Farge was not only a great mural decorator and stained-glass-window designer, but he was a noted art critic, a lecturer, and a writer. In recognition of his achievements in these various fields many honors were bestowed on him by American and European art societies, and he was given honorary degrees by Yale and Princeton universities.

ART ADVANCEMENT IN THE SEVENTIES

Many signs of awakening in art appreciation were noticeable in America in the seventies. The Metropolitan Museum of Art, New York, and the Museum of Fine Arts, Boston, were both established in 1870. In the same year, drawing was made compulsory in the public schools of Massachusetts, and provision was made in the large cities of that state to give mechanics and artisans free instruction in mechanical drawing and design. To prepare teachers for that work the Massachusetts Normal Art School was founded in 1873. In 1926 the name of this school was changed to the Massachusetts School of Art. The petition sent to the legislature in 1869, asking for these schools, stated that they were needed because "every branch of manufacture in which the citizens of Massachusetts are engaged requires in the details of the process connected with it some knowledge of drawing and other arts of design, on the part of the skilled workmen engaged."

The Art Students' League was founded in New York City in 1875, and during that year an act was passed by the legislature of New York making free instruction in drawing compulsory in the public schools of that state. The Centennial Exposition, held in Philadelphia in 1876, was a great help to all phases of

art. Because of the interest it aroused in the crafts, the School of Industrial Art, the first of its kind in America, was opened in Philadelphia that year, and during the next year the Rhode Island School of Design was founded in Providence.

Several of the American painters and sculptors who had been studying in Europe returned in the seventies. They thought the members of the National Academy of Design, New York City, so old-fashioned that in 1877 they established the Society of American Artists. The two societies were consolidated in 1906. During these years art interest was also creeping westward, and the Art Institute of Chicago was founded in 1879.

CHAPTER VI

INDEPENDENT PAINTERS

PAINTERS WITH AMERICAN TRAINING ONLY: Fuller—Homer.

The art of many American painters is individual. It may be unwise, therefore, to designate some of them as Independents, yet several have worked in a way so peculiarly their own and thereby exerted such a personal influence for good on their nation's art that it seems necessary to adopt this classification.

GEORGE FULLER

George Fuller (1822–84, b. Deerfield, Mass.) became an itinerant portrait painter when he was scarcely more than a boy. With but a few months' training under Henry Kirke Brown (chap. XVIII), Fuller opened a studio in Boston. After a few years there he moved to New York City, where for a short time he studied in the National Academy of Design. He was earnest and devoted to his work, but his paintings brought him little money. He was elected associate of the National Academy in 1857 on the merit of the portrait of Brown which he exhibited that year.

He then spent three years in the South, where he made many studies of negroes and southern scenes. On the death of his parents about that time, several brothers and sisters became dependent on him for support. After struggling with the problem for a time he decided that the only way he could care for them and his own family was to give up his art, return to the old home, and become a farmer. To gain strength for that sacrifice he took a trip to Europe, where for six months he visited art galleries and became acquainted with some of the noted artists of that time. He then returned home and entered upon his task as provider. The only painting Fuller did

during the next fifteen years was at odd times when farm work did not demand his attention. It became, in fact, his one diversion. As he had given up all thought of selling his pictures, he worked independent of the opinion of others. He painted nature as he saw it. While other artists were giving their attention to making the objects in their pictures "stand out," Fuller was striving to make them take their place in the atmosphere that surrounded them. In his journal he wrote: "The color of every object partakes largely of the hue of the light that falls upon it, therefore, whatever the local color of an object, be it white or black, it must partake of the red, blue, and yellow that comes from the sun."

In his study of color Fuller was in advance of other artists working in America. He may be classed with Corot and Monet, and with Whistler (chap. VII), who at that time were trying to solve the same problem in Europe. The difference in color found in the pictures painted by these artists is largely explained by the time of day that attracted them. Corot delighted most in the early morning, Monet in midday, Fuller in the twilight; while Whistler, more than any other artist, appreciated the beauty of the night.

The chief crop on Fuller's little farm was tobacco; this was an entire failure in 1876. In desperation he took his paintings to Boston and offered them for sale. They were received with enthusiasm by both art critics and the public, and Fuller, who for years had been counted a failure, became one of the most popular artists of the time. Augustus Vincent Tack has well said: "In giving himself as he did, he found himself. His art grew as it could not have grown otherwise, and at the moment of his apparent defeat it came forth in all its vital strength. In his enforced New England isolation he had solved his own manner of expression."

The best opportunity the public has had to study Fuller's work was at the Centennial Exhibition of his paintings held in the Metropolitan Museum of Art, New York, in the spring of 1923, when thirty-four of his pictures were exhibited.

GEORGE FULLER:
GATHERER OF SIMPLES

From a Copley Print; copyright by Curtis & Cameron, Publishers, Boston

GEORGE FULLER:
WINIFRED DYSART

Courtesy The Worcester Art Museum, Worcester, Mass.

PLATE XXVII

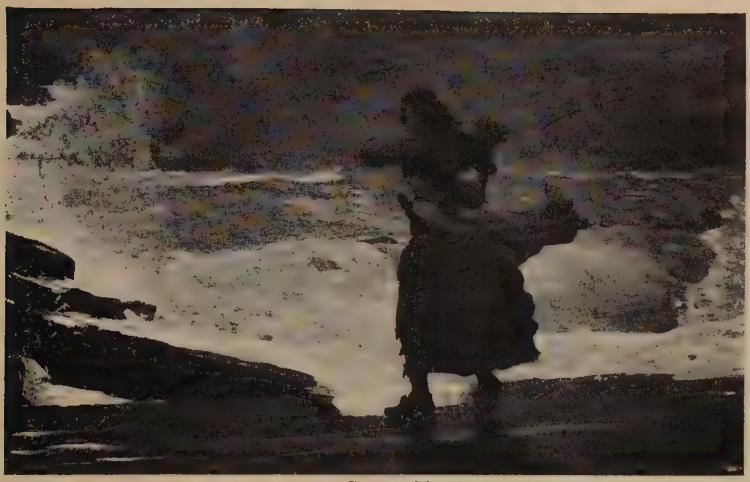
GEORGE FULLER:
GIRL WITH TURKEYS

Courtesy The Worcester Art Museum, Worcester, Mass.

By permission of John Levy Galleries, New York

GEORGE FULLER:
NYDIA

Gramstorff Bros., Inc., Malden, Mass.



Courtesy The Worcester Art Museum, Worcester, Mass.

WINSLOW HOMER: THE GALE

Copyright by The Art Institute of Chicago
Catherine M. White Gallery

WINSLOW HOMER: WATCHING THE BREAKERS

From a "Thistle" print. Copyright Detroit Publishing Company

WINSLOW HOMER: THE WRECK

In the Carnegie Institute, Pittsburgh

Courtesy Museum of Fine Arts, Boston

WINSLOW HOMER; THE FOG WARNING
OR HALIBUT FISHING

Copyright by The Art Institute of Chicago
Martin A. Ryerson Collection

WINSLOW HOMER: THE GULF STREAM

Courtesy Museum of Fine Arts, Boston

WINSLOW HOMER: "ALL'S WELL"

PLATE XXXI

Courtesy The Pennsylvania Academy of the Fine Arts, Philadelphia

WINSLOW HOMER: WINTER OR FOX HUNT

By permission The National Gallery of Art, Washington, D. C.

WINSLOW HOMER: HIGH CLIFF, COAST OF MAINE

There were portraits and ideal figures in the collection, but in the pictures of his family and their neighbors at their homely tasks, such as "Hoeing Tobacco," "Gathering Faggots," "Girl with Turkeys," and "Gatherer of Simples," he was at his best, and reminds one of no one so much as of the French artist Millet. Both painted what they knew and loved, and both did it in their own way. Fuller has been aptly called the forerunner of the Idealistic school. He is well represented in the permanent collection of the Metropolitan Museum of Art, New York.

WINSLOW HOMER

America's next great Independent, Winslow Homer (1836–1910, b. Boston), was our first great marine painter. When he was six years of age his family moved to Cambridge, where at nineteen he was apprenticed by his father to a lithographer in whose office he remained for two years. Homer liked the work and gave unusual satisfaction, but the restrictions and routine so harassed him that he would never again be bound to anyone.

When he was twenty-two he opened a studio in New York City and began making drawings for the publications of Harper & Brothers. As he soon recognized his need of further training he studied in the evenings at the National Academy of Design. At the opening of the Civil War, Harper & Brothers sent him to the South to picture the life of the soldiers for their publications. These illustrations became very popular with the northerners who had friends at the front. After the war Homer remained in the South for some time and painted genre subjects, most of which were also used as illustrations. In fact, for seventeen years Homer's life was largely spent in making drawings for the press or in illustrating books.

Homer went abroad a number of times, but not to study under teachers or to copy the works of the masters. He was much more interested in the ocean and in the seafaring people whom he met than in pictures in the art galleries. This shows

his natural trend toward his great life work. He spent the year of 1880 in Gloucester, Mass., where he painted the fisher folk at their tasks; the next two years he spent on the east coast of England studying the same class of people. About that time his family bought a tract of land on the water front at Prout's Neck, near Scarboro, Maine. Homer visited them there and was so attracted to the place that in 1884 he gave up his studio in New York City, built a cottage at Prout's Neck, and from that time made those rocky cliffs his home.

Among Homer's few intimate friends were Homer Martin (chap. IV) and John La Farge (chap. V), but even they and his own family often failed to understand him, as he was very blunt and outspoken. In his life as well as in his art he was always absolutely honest. That he had a keen sense of humor is shown by the following story: A New York man went to Prout's Neck to catch a glimpse of the great artist. After wandering about for a time he met a poorly dressed man carrying a fish pole and said: "I say, my man, if you can tell me where I can find Winslow Homer I have a quarter for you." The man asked: "Where's your quarter?" After it was handed to him he drawled: "I am Winslow Homer."

Next to honesty Homer's dominant characteristic was his ability to work. He always ridiculed the idea of his possessing any special talent, saying: "Talent! There is no such thing as talent. What you call talent is nothing but the capacity for doing continuous hard work in the right way." This recalls Sir Joshua Reynold's statement that "excellence is never granted to man but as the reward of labor."

In Homer's art there can be found no trace of outside influence. He was absolutely independent of the art of the past and of the present, nor did criticism or praise have the least effect upon him; and, unlike most other painters, he found no pleasure or profit in discussing art with others. The eccentricity which friends regretted most was his determination to admit no one into his inner studio. Even buyers who had come miles to see his work were excluded.

Homer usually went to Prout's Neck early in March and remained until a heavy snowfall, usually in December. He would then close his studio and go to Bermuda, the Bahamas, or to Florida. As Homer had no home ties, he was free to go and return as he pleased.

For years after going to Maine, Homer's chief interest was in the seafarers and their families; the ocean was introduced into his pictures simply as an appropriate background. Strong examples of this class of his work are "The Fog Warning" in the Museum of Fine Arts, Boston; "The Gale" in the Art Museum, Worcester, Mass.; and "The Wreck" in Carnegie Institute, Pittsburgh. No pictures are more appreciated by the children in the grades than are these and many others by Winslow Homer. "The Fog Warning" was first called "Halibut Fishing." Think of the two names and decide which is the better, and why. Notice the sky, the schooner in the distance, and the anxious expression on the face of the man in the small boat as he turns to look at the approaching fog. "The Gale," that picture so full of movement and force, purchased by the Trustees of the Art Museum at Worcester, Mass., for about $30,000, shows a mother with her baby bound to her back with a great shawl. She is walking rapidly in the teeth of a gale which would make progress impossible were she not so strong. The dashing waves break into foam on the rocks; in fact, the entire picture is vibrant with the sound and movement of the elements. "The Wreck" is as interesting as a book of travel, so delightfully does it introduce one to those brave life-savers who mean so much to the men who make their living on the sea.

In 1922 Homer's "Eight Bells"—noon in sailor language—was sold to a private New York collector for $50,000, a record price for a modern American painting. It represents two men in oilskins standing on the deck of a ship far out at sea. They are calculating the ship's position by the use of sextants as they catch sight of the sun through a small opening in the clouds. This picture well illustrates the rise in value of Homer's work.

In 1899 it was sold for $4,700, at that time the highest price that had been paid for an American canvas. It was painted in 1886, and in both color and force of expression is one of Homer's greatest works. To people whose lives have been spent inland his pictures are a liberal education, great interpreters of life and nature that they are. Kenyon Cox (chap. IX), who was a master draughtsman, said that Homer's figures show lack of study from the nude; that "they are right in bulk, but that some of them are almost structureless." It is possible that this very lack of academic perfectness accounts in some measure for the expression of life and movement found in his figures.

Homer painted few pictures of animals, but his "Winter"—or "Fox Hunt," as it is sometimes called—in the Pennsylvania Academy of the Fine Arts, Philadelphia, is a masterpiece. It represents a fox leaping through the soft snow in his endeavor to escape from a flock of ravenous crows. This also is a marine, for beyond the snow-covered sand dunes the surf is dashing. It was not the story, but the spotting of dark and light that evidently most interested Homer. In the foreground the form of the fox cuts obliquely across the white stretch of snow. Silhouetted against the sky above him are several crows flying low, the main line of that dark mass also being oblique. This difficult and interesting problem in composition was doubtless solved unconsciously by Homer. In fact, he said he never was aware of thinking of composition. What he did strive for was absolute truth to the power and the grandeur of the scene before him. Cox pronounces the "Fox Hunt" "one of the most superb animal pictures in the world." In Homer's painting "All's Well," in the Museum of Fine Arts, Boston, the beautiful space relations again add interest. Here is pictured the deck of a vessel, dark against the gray sky and distant waves; near the center of the composition is the ship's bell, while to the left and in front is the night watchman in oilskins calling out the cheerful message, "All's well!" One has but to cover the man's raised right hand to realize how the position of it

adds to the spirit of the scene. This picture was painted out of doors at night, with only the moon for light.

The height of Homer's power in oil painting is reached in those pictures in which the interest is centered on the surging ocean and great rocks of our rugged New England coast. One of the greatest of these is "High Cliff, Coast of Maine," which is in the National Gallery, Washington, D. C. One may study this many times without ever seeing the figures in the upper right corner, but when they are discovered they add much to the feeling of grandeur, for those tiny human figures suggest the scale in which that mighty scene is pictured.

Homer had a portable studio constructed that he might paint from nature during the bitterest storms; in fact, it was that aspect which most attracted him. That accounts for all of his paintings of the northern coast being cold and gray in color. Unlike most out-of-door artists, Homer never tried to express himself in a picture. He often searched a long time for just what he wanted, but when he found it he painted exactly what he saw. His technique is not attractive, but it is forceful, and perfectly adapted to his subjects. Homer often spent days just studying the ocean. He, like Stuart (chap. III) and Martin (chap. IV), had an unusual visual memory, but, in spite of that and of the many sketches he made, he sometimes felt the need of another sight of nature in just the mood he was picturing her. This is the reason why "Early Morning after Storm at Sea" in the Cleveland Museum of Art was two years in the making, though he actually worked on it but eight hours.

Except for their wonderful strength and freedom of execution Homer's water colors are quite the opposite of his oils. Many of them were painted in Florida, especially Key West, or in the Bahamas, and they glow with the joy and color of the southland. His water colors are in many of our museums, but nowhere can they be studied to better advantage than in the Art Institute, Chicago, where scenes from the Maine coast, the Adirondacks, and the South fill an entire room. Most critics feel that his oils and water colors are about equal in merit.

Homer sent four pictures to the Universal Exposition held in Paris in 1900. He was awarded a gold medal, and one picture—"A Summer Night"—was bought by the French government. Three of his pictures were shown at the Exhibition of American Art held in Berlin and Munich in 1910. In an article on those exhibitions, C. Lewis Hind asks, "Can we find any signs of a national American art?" and answers simply, "Winslow Homer."

Homer died in his loved studio. His going was aptly described by Mr. Downes when he wrote: "It was like a soldier dying on the field of battle with the flag waving over him." His body was cremated and the ashes placed in the family lot in Mount Auburn Cemetery, Cambridge, Mass.

In striving to portray the grandeur of nature, our early artists, we found, fell short in being unable to put on canvas that intangible something that would express the life, the spirit, of the scene. Of this feat Homer has proved himself the master. The water he has painted moves and dashes into spray. His rocks are adamant, and when looking at his pictures one can fairly hear and feel the wind blow.

Of all American artists, Winslow Homer was least touched by outside influences. It was his work that first made critics realize that America was, indeed, developing a national art, an art true to the character of the American people. It is virile. In studying Homer's paintings, we recognize a close approach to the strength that all but overpowers us in the works of Michelangelo. At times this quality is so masterful that it causes pain instead of pleasure. The works of these men are not always beautiful, but they are so strong that we bow before them almost in reverence.

Augustus Saint Gaudens (chap. XIX), America's greatest sculptor, said: "Winslow Homer personifies the cleanest type of fresh American virility. Sober, earnest, and full of movement his pictures go direct to the point with originality of vision, and with that strange power of the big man who does subconsciously the thing so often felt, but seldom expressed."

CHAPTER VII

INDEPENDENT PAINTERS (*Continued*)

AMERICAN AND FRENCH CLASSIC TRAINING: Whistler—Vedder.

JAMES MCNEILL WHISTLER

More has been written about James McNeill Whistler (1834–1903, b. Lowell, Mass.) than about any other American artist. He was great and he was unusual, two factors of vital importance in securing and holding attention through the years.

Whistler had such an aversion to having people know the place and the time of his birth that it seems almost like taking an unfair advantage to begin a discussion of him and his art in the usual way. To a young girl who asked him where he was born he replied: "I never was born, my child, I came from Above." He not only claimed "Above" as the place of his nativity, but Baltimore and St. Petersburg (now Leningrad), Russia. The exact date of his birth was not known until a card was found which he had given to his mother on his tenth birthday, and on which she had written his name and the dates, 1834-1844.

When Whistler was nine years of age he was taken by his parents to Russia, where his father, Major Whistler, had been invited by the imperial government to superintend the construction of the railroad from St. Petersburg to Moscow. After his death, six years later, Mrs. Whistler and her children returned to America. When James Whistler was eighteen he was appointed a cadet-at-large at the United States Military Academy, West Point, N. Y. This was brought about in spite of his small size by the influence of Daniel Webster, and because of the military record of members of the Whistler family. When Whistler entered West Point he changed his middle name from Abbott to McNeill, which was his mother's

maiden name, because he feared that the initials J. A. W., combined with his ready speech, would gain for him a nickname he would not enjoy.

The routine at West Point was so distasteful to Whistler, and his entire lack of interest in all studies except drawing was so displeasing to his teachers that he was discharged at the end of two years. He then entered the office of the United States Coast Survey in Washington, which position he lost at the end of three months because the margins of his maps were too often decorated with drawings quite foreign to the work, and because he was so often tardy or absent.

Whistler went to Europe when he was twenty-one, and never returned to America. After spending a short time in England he went to Paris, where he studied two years in the studio of Gleyre, a teacher of ideals as classic as those of Couture, under whom Hunt and La Farge (chap. v) had studied. The drawing lessons that Whistler had at West Point under Weir (chap. iv) and his study with Gleyre comprised his only regular art training.

The first of Whistler's works to be approved by critics were his etchings, a few of which were printed in Paris when he was twenty-four. Two years later others were exhibited in the Royal Academy, London. His Thames and Venetian etchings are now recognized as his best. The first paintings Whistler sent to the Salon were refused. Instead of being disheartened by this failure, he was furious, and in disgust left Paris in 1863. For years he lived in Chelsea, England. It was there that his mother made her home with him, and where he painted the much-loved portrait of her. Just before Whistler left Paris a new and important influence came into his life — a store was opened there for the sale of Japanese embroideries, porcelains, lacquers, and prints. The art there shown delighted Whistler, and he made such an exhaustive study of it that its influence can be seen in all his later work. Whistler did not copy Japanese art, but he so admired it that he came to see nature as had those artists of the East.

JAMES McNEILL WHISTLER: MISS ALEXANDER

Named by the artist: Harmony in Gray and Green.
In the W. C. Alexander Collection, London, England

JAMES McNEILL WHISTLER: SHUTTER DECORATIONS FROM THE "PEACOCK ROOM"

Courtesy The Freer Gallery of Art, Washington, D. C.

Painted in black and gold on wood

JAMES McNEILL WHISTLER:
DETAIL OF DECORATIONS FROM THE "PEACOCK ROOM"

Painted in black and gold on leather

Courtesy The Freer Gallery of Art, Washington, D. C.

JAMES McNEILL WHISTLER:
ROSE AND SILVER: THE PRINCESS FROM THE LAND OF PORCELAIN

Courtesy The Freer Gallery of Art, Washington, D. C.

PLATE XXXV

JAMES McNEILL WHISTLER:
(A) BATTERSEA BRIDGE
(B) THOMAS CARLYLE

JAMES McNEILL WHISTLER:
STUDY IN ROSE AND BROWN

Photographs on this Plate by courtesy The Art Institute of Chicago

Japanese influence is first noticed in Whistler's work in some portraits of women that he painted in England in 1864. The best known of them is "The Princess from the Land of Porcelain," which represents a young woman dressed as a Japanese standing against a Japanese screen. This picture was purchased by Frederick R. Leyland, a personal friend of Whistler's, and was hung in his dining room, the walls of which had been covered with embossed leather. When Whistler saw the room he asked permission to change the color of the flowers on the leather in order to bring the room into harmony with the picture. The owner consented, and the changes were to be made during his absence from home. Whistler went to work, and in his enthusiasm forgot how little he was supposed to do. He covered the entire walls and the inside of the blinds with a decoration in which peacocks and their feathers furnished the motives of design. As the work was not complete when Leyland returned, Whistler refused him the key of his house. There also came to be a difference of opinion as to the value of the decoration. To show his displeasure of Leyland's lack of understanding and appreciation of his work, Whistler proceeded to caricature him on his own wall. On a panel at the opposite end of the room from the "Princess," Whistler painted in gold two peacocks which symbolized the relation of patron and artist, one guarding a pile of coins which the other insists belongs to him. On seeing the decorations Leyland protested. Whistler replied: "You should be grateful to me. I have made you famous. My work will live when you are forgotten. Still, perchance in the dim ages to come, you may be remembered as the proprietor of the 'Peacock Room.' "

This audacious prophecy has already come true. Leyland's wealth is scattered. He is dead, and would probably be forgotten were it not for his connection with that room which Joseph Pennell (chap. x) said "is the one perfect mural decoration of modern times." The interior of the "Peacock Room" and the "Princess from the Land of Porcelain" were purchased

by Charles Freer, Detroit, Mich. They are now in the Freer Gallery of Art, Washington, D. C. The Freer Gallery, which is as perfect as can be conceived, was designed by Mr. Platt (chap. xxxi). It is the best place in which to study the art of Whistler, and in no museum in America can one get as correct an idea of Oriental art.

Whistler painted all kinds of subjects, but for his landscapes he preferred the twilight hour, "when [to quote from his "Ten o' Clock Lecture"] the evening mist clothes the riverside with poetry as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the warehouses are palaces in the night, and the whole city hangs in the heavens and fairyland is before us." Whistler did not believe in the exact reproduction of the model, or in the idea that nature is always beautiful. He said: "Nature contains the elements in color and form of all pictures as the keyboard contains the notes of all music. But the artist is born to pick and choose and group with science these elements that the result may be beautiful — as the musician gathers his notes and forms his chords until he brings forth from chaos glorious harmony." From these quotations one comes to understand better the art of Whistler, and to appreciate why the names of his pictures so often contained the words nocturne, arrangement, harmony, or symphony.

The best-known and most-loved work of Whistler's is, without doubt, the portrait of his mother that was first exhibited in the Royal Academy, London, in 1873 (Plate xiii). He called it "An Arrangement in Gray and Black" because he did not wish the least sentiment involved in the judging of it, as he feared might be the case if it were known to be a portrait of his mother. The judges at the Academy were at first inclined to refuse it. It was finally accepted, but poorly hung. It was so different from the portraits with which the judges were familiar that they could not decide on its merit. Most of the portrait artists in the seventies reveled in unimportant details — the embroidery on a gown was given quite as careful attention as the expression

of the face—while Whistler's portrait of his mother is broad and simple in treatment. It was later purchased by the French government and hung in the Luxembourg Gallery, Paris, until 1924 when it was transferred to the museum Jeu de Paumé in the Tuileries Gardens. In 1926 it was placed in the Louvre, the first American painting to be given this distinction. As Whistler's name for this picture indicates, it is painted mainly in colorful grays and blacks. Add to these the flesh tones of an elderly person with hair slightly sandy, and a touch of gold on her heart finger, and you have the color scheme of this picture. But the color, harmonious though it is, is not what especially attracts; instead, it is the character and charm of the motherly mother herself. Such an interpretation of a person is possible only when the artist understands and cares greatly for his subject. Of this portrait John Rummell says that "Whistler's interest in his model has here caused him to reveal his own soul more fully than anywhere else, and that here he has produced his greatest work in portraiture."

Another of Whistler's great portraits is that of Thomas Carlyle, who was a personal friend of the Whistler family at Chelsea. When this was finished Carlyle studied it carefully for a time, then remarked: "Well, mon, you have given me a clean collar and that is more than Mr. Watts has done." In the Watts portrait the collar is in shadow; this troubled Carlyle because he thought it looked soiled. The Whistler "Carlyle" was purchased by the city of Glasgow with money contributed by the people, and hangs in the City Gallery. Whistler's portrait, "Miss Alexander," is in the W. C. Alexander Collection, London. Royal Cortissoz says this "Harmony in Gray and Green" has no parallel in modern art save Sargent's "Beatrice" (chap. XIII). The young girl posed for this seventy times. M. Menpes, a pupil and personal friend of Whistler's, says it was not unusual for him to require twenty or thirty sittings for a portrait, but "at each sitting Whistler began over again as at a new picture; the result was a oneness, a freshness, quite incomparable."

Personally, also, Whistler was unusual. He was dapper, but strong and brave. A delightful talker but not a conversationalist, for he had little interest in what other people had to say. He was often flippant with his friends, but always true to his art. He dressed with great care and gave special attention to his rather long, curly, dark hair. He was especially particular to have the white lock just above his forehead so arranged as to show to the best advantage. Last and most characteristic of all was Whistler's confidence in himself and admiration for his art.

His legal as well as his professional signature was a butterfly. This was not a deliberate affectation, but grew out of the way he at one time wrote his initials, *M* above, *W* below, and *J* between, thus forming the wings and body of a butterfly.

A study of this signature on his different pictures is interesting. It is never twice the same but always suggestive of a butterfly. Whistler was careful to place this signature just where its color note would be most effective.

His picture "Nocturne, Black and Gold: The Falling Rocket" was exhibited in the Grosvenor Gallery, London, in 1877. In it night is represented by almost blackness, while the fireworks are suggested by splashes of yellow. Ruskin, then a professor at Oxford and at the height of his power as an art critic, attended the exhibition. After he had studied the unusual production for some time, he remarked to a friend: "I have seen and heard much of cockney impudence before now, but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face." This remark was reported in a London paper and led to a libel suit that was a source of great entertainment to both Whistler and the public. Whistler sued for £1,000, for he said that nothing

less could appease his outraged feelings. The verdict was finally rendered in Whistler's favor, but the damage was assessed at one farthing instead of £1,000. M. Menpes says that Whistler had this farthing mounted in gold and wore it on his watch chain "as a warning and rebuke to presumptuous critics."

This litigation with Ruskin is of special interest on account of its effect on Whistler's popularity. Because Ruskin's judgment as an art critic was then accepted in England, the demand for Whistler's pictures ceased, and he was forced into bankruptcy; even the "White House," which he had designed for his own home, had to be sold. In speaking of this lack of appreciation for his work Whistler said: "The majority of English folk cannot and will not consider a picture as a picture apart from any story which it may be supposed to tell. As music is the poetry of sound, so is painting the poetry of sight, and the subject matter has nothing to do with harmony of sound or of color."

The "Falling Rocket," owned by Mrs. Samuel Untermyer, was exhibited in the room devoted to Whistler's paintings at the Panama-Pacific Exposition, San Francisco, in 1915. Although this picture is far from ranking among Whistler's best, few critics agree with Burne-Jones, who testified at the trial that it was but "one of a thousand failures to paint night." The treatment is broad and somewhat startling, but it does give the effect of fireworks on a dark night. In "Battersea Bridge" and "Nocturne, St. Marks, Venice," Whistler excels all other artists in picturing the twilight hour.

In 1878–79 Whistler gave most of his time to lithography, an art that had fallen into disuse. Two of his best lithographs are "The Toilet" and the "Limehouse."

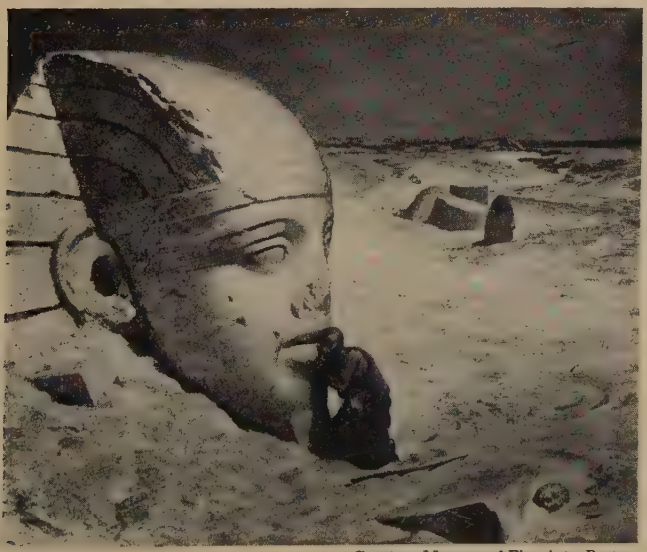
Whistler remained a bachelor until 1888, when he married an old friend, Mrs. Godwin, the widow of the architect of his former home, the "White House." Most of their married life was spent in Paris, and it was there that his art received its first important recognition after it was denounced by Ruskin.

From the exhibition of his works held there in 1892 to the present time he has been accepted as "The Master," a title given to him long before by his friends. Recognition was much appreciated by Whistler, but the parting with his paintings gave him real sorrow, for he loved them as a mother loves her children. He used to say: "How absurd of people to believe that just because they pay two or three hundred pounds for a picture, they really own it!" He felt that the artist always remained the owner, and he regained possession of as many of his pictures as he could. After his death, papers were found on which he had jotted down the names of the people to whom the canvases he had thus "borrowed" were to be returned. After the death of his wife, most of Whistler's life was spent in Chelsea, England, where he and his mother had lived together so long.

In reviewing the art of Whistler, we recognize that he worked in many mediums and excelled in all of them. His etchings rank next to Rembrandt's and with those of the English artist Sir Francis Seymour Haden, who married Whistler's sister. His paintings of landscapes are unique; in subtlety of coloring and in breadth, yet delicacy, of treatment, many of them possess a charm seldom found in the works of other artists. "Whistler's Mother," "Thomas Carlyle," and "Miss Alexander" rank with the best portraits by the old masters. Indeed, no less an authority than the English critic George Moore says: " 'Miss Alexander' is the most beautiful and perfect portrait in the world." It is also worthy of note that in 1919 Whistler's portrait of "Lady Meux" sold for $200,000, said to be the highest price yet paid for a painting by a modern artist. Whistler's water-color paintings all but equal his oils, and Pennell says: "Whistler was the most accomplished lithographer who ever lived." Whistler left no school. No artists are now using his methods, but as John Alexander (chap. VIII) said: "No more active influence than Whistler's has impressed itself upon modern art." It is appropriate, therefore, that he should receive his greatest recognition in the Capitol of the

From a Copley Print; copyright by Curtis & Cameron, Publishers, Boston

ELIHU VEDDER: HEAD OF LAZARUS



Courtesy Museum of Fine Arts, Boston

ELIHU VEDDER: THE SPHINX

PLATE XXXVII

ELIHU VEDDER: CORRUPT LEGISLATION

In the Library of Congress, Washington, D. C.

From a "Thistle" Print. Copyright Detroit Publishing Company

ELIHU VEDDER: KEEPER OF THE THRESHOLD

In the Carnegie Institute, Pittsburgh

country that gave him birth—the country which, after long indifference, is now proud to claim him and do him honor.

ELIHU VEDDER

Another artist who belongs with the Independents is Elihu Vedder (1836–1923), who was born in New York City just two days after Winslow Homer (chap. VI). Vedder began to express himself in paint when he was only a youngster. He first studied in New York, then at the age of twenty went to Paris. A year later he went to Rome, where he lived most of the rest of his long life. He never studied with modern Italian teachers, but was influenced by the old masters, chiefly by Michelangelo.

Vedder was little known in this country until 1884, when a translation of the *Rubaiyat*, a Persian poem which he illustrated, was published. A critic of that time said: "Never before had a book of poems received a pictorial commentary so sympathetic, so beautiful, and so illuminative." Since that time Vedder has come to be better known for his mural paintings, in which field his skill as a draughtsman and his unusual imagination give him high rank.

Representation, as such, never interested Vedder. He cared little for local color and not at all for the effect of light upon a figure. He treated everything symbolically and decoratively, and put so much thought into his work that it developed slowly. Among his greatest easel pictures are the "Head of Lazarus," in the Museum of Fine Arts, Boston, and the "Keeper of the Threshold," in Carnegie Institute, Pittsburgh. Vedder painted murals for the Huntington residence, New York City, in 1892, and for the Art Building, Bowdoin College, the following year. His greatest wall decorations are the mosaic " Minerva," and five painted murals in the Library of Congress, Washington, D. C. The painted decorations, however, have no charm of color, but take their places perfectly on the stone walls. Isham (chap. IX) says that in this respect they are the best wall decorations in the library. In another respect also they are excellent—they are educators. This is

especially true of "Corrupt Legislation," which makes one despise the man who stoops to bribery and cunning to further his selfish desires.

Vedder, our painter of mystery, was a social man. Both in his art and in his life he was the exact opposite of Homer (chap. VI), who painted things as they were and enjoyed solitude. The other Independents just noted were equally opposite. Whistler was always aggressive, always sure of himself and of the merit of his work; while Fuller (chap. VI) was retiring and doubted his ability until public recognition finally convinced him of the merit of his art. Though the achievements of these men differ greatly, they will always hold honored places among American artists.

CHAPTER VIII

PORTRAIT AND FIGURE PAINTING (*Resumed*)

AMERICAN, ENGLISH, MUNICH, ANTWERP, AND OTHER TRAINING: Duveneck — Chase — Lathrop — Beatty — Alexander — Rolshoven — De Camp—Groll—Maynard—Millet.

As one unconsciously gains good or bad qualities from association with the people about him, so our painters, as they traveled more and met artists of other lands, gained by that broadening influence. When an artist has studied in but one country, especially if he has worked for years under the same master, he usually shows that influence strongly; but if he has had a broader outlook, he more quickly develops a style of his own. It is the same with the art of a nation; the more ideas that come to it, if it be rugged enough to assimilate them, the sooner it will become strong and individual.

In reviewing the painters discussed in the preceding chapters, it will be recalled that the earlier artists were influenced somewhat by the old masters whose works they saw in Italy, but much more by the personal touch of the English artists by whom they were surrounded when studying in London under West or Copley. Then came the unfortunate Düsseldorf influence, then the Barbizon, which showed our artists a better way. Next came ideas from old Japan, and then began that helpful training in drawing and technique under Parisian teachers with classic ideals.

The next influence was the Munich, which, though not of long duration, is interesting to us because two of our greatest art teachers, Duveneck and Chase, received their first foreign art training in that city. Later they and the others mentioned in this chapter gained much from the French Academies, from Velásquez, the great Spanish master, and from other artists whose works they saw in their extensive travels. The

Munich artists confined themselves mainly to painting historic and genre subjects. Their art was stronger and better in technique than the art of Düsseldorf, but they cared little for color or for atmospheric effect.

FRANK DUVENECK

The first of our artists to study in Munich was Frank Duveneck (1848–1919, b. Covington, Ky.), whose early training was received from a church decorator in Cincinnati. At the age of twenty-two Duveneck went to Munich and was soon admitted to Wilhelm Diez's painting class in the Royal Academy. The young American's unusual ability was recognized almost immediately, and during his stay of three years at the Academy he took all the prizes for which it was possible for him to compete. He then made a short visit home, where his work was received with enthusiasm and he was given flattering offers if he would remain in America; but he returned to Munich for further study. There, in 1878, he opened a school of his own where he exerted a great influence, especially on American students. Many of them later followed him to Florence and to Venice when he went to those cities to sketch. Of the "Duveneck boys," as his students were called, several have become noted artists, among them Alexander, Rolshoven, and De Camp, discussed later in this chapter, and Twachtman (chap. XI).

When Duveneck was in Venice in 1880, he became acquainted with Whistler (chap. VII), whose influence can easily be detected in the etchings made by Duveneck at that time, though he always remained a realist, while Whistler's work was impressionistic.

Duveneck was married in Paris and made a home in Florence, where Mrs. Duveneck died two years later. After that he painted but little. He soon returned to Cincinnati, where for a time he worked in sculpture with his friend Mr. Barnhorn (chap. XXI). It was then Duveneck modeled the well-known memorial to his wife which is over her grave in the English

cemetery, Florence. In this he has represented her in bronze lying on a couch. She is exquisitely beautiful. Even the drapery and the palm branch laid over her are most tenderly modeled. The original plaster model of the memorial is in the Cincinnati Museum, a marble copy in the Museum of Fine Arts, Boston, and a bronze cast in the Metropolitan Museum of Art, New York. The memorial was given an award when exhibited in the Salon.

For a time Duveneck was director of the McMicken Art School, Cincinnati. In 1890 he became a teacher in the Cincinnati Art School, and in 1900 was elected dean. He was the first American teacher to dispense with the shaded charcoal drawing as the foundation for a painted portrait. He taught his pupils to block in the large masses directly in color, and later to add careful modeling.

For years Duveneck was not represented in art exhibitions, and was almost forgotten by the public until the Panama-Pacific Exposition, held in San Francisco in 1915, when he was one of twelve American artists to be given an entire room in the Art Palace. In fact the rooms of honor, one on each side of the main entrance, were given to Duveneck and Chase, while the rooms given to Whistler (chap. VII), to Sargent (chap. XIII), and to the other American artists thus honored, were less prominently located. That great honor was not given to Duveneck and Chase because their paintings were superior to those by the other artists, but it was counted their due because of the splendid influence they had exerted, as teachers, on American art. Cincinnati does not now seem "west," but because it was for some time on the western border of art interest, Duveneck came to be spoken of as the "Great Teacher of the West," while Chase, whose art life was spent largely on the Atlantic coast, was called the "Great Teacher of the East."

The Duveneck room was very different from the others—it seemed more like a little memorial chapel than an exhibition room. One corner was cut off, and on that wall hung a portrait

of Duveneck by De Camp (Plate XLV), discussed later in this chapter. In front of that portrait was a replica of the memorial the grieving husband had modeled, years before, for Mrs. Duveneck. The pictures there which attracted most attention were "The Turkish Page" and "The Whistling Boy."

"The Turkish Page" is a masterpiece in the rendering of materials and surfaces. The flesh of the boy, the white and yellow feathers of the cockatoo perched on a metal dish in his lap, the fruit in the dish, the leopard skin on which the boy sits, the metals and rich hangings about the room, are rendered in a broad, simple way with truth and great charm. In "The Whistling Boy" Duveneck has given no thought to the details that detract so much from the works of some of our early artists, but the boy is there, and he is really whistling.

Before the opening of the exposition it was decided that the artists honored with a room and those on the Jury of Award would not be eligible for any of the prizes, nor would pictures painted prior to the World's Fair, Chicago, 1893, be considered by the jury. After the members of the foreign commission had seen the work in the Duveneck room, and heard of his influence for good on American art, they wrote a formal letter to the Jury of Awards in which they asked that, in spite of these rules, each of which would bar him, some appropriate honor be given to Duveneck. And so it was that a special commemorative medal was designed and presented to Frank Duveneck. That was the greatest honor given to any artist at that exposition.

All of Duveneck's paintings are dark in tone; they were painted before the Impressionists (chap. XI) had taught other artists to see light and color, but the technique is masterful, and the people he portrayed seem to live and think. The best place to study Duveneck's work is in the Cincinnati Art Museum where there is a permanent memorial exhibition of his paintings, many of which he had presented to the museum. The "Great Teacher of the West" was a kindly man and a

strong artist. His memory will long be cherished by all those who were fortunate enough to come under his personal influence or the charm of his art.

WILLIAM MERRITT CHASE

The "Great Teacher of the East," William Merritt Chase (1849–1916, b. Franklin, Ind.), unlike Duveneck, was a painter to the last. For many years no important exhibition of American paintings was counted complete without a still life, a landscape, or a portrait by Chase. Some one once asked him when the desire to become an artist first came to him. After thinking a moment, he replied that he thought it was on November 1, 1849, the date of his birth. When nineteen years of age he began studying art with a teacher in Indianapolis, which was then his home. The next year he went to New York and entered the National Academy of Design. His first studio was in St. Louis, his parents having moved to that city. Unlike Duveneck's early work, Chase's gave little promise of the strong artist he later became.

In the early seventies, four men of wealth became interested in Chase's work and offered to send him abroad to study if he would paint a picture for each of them. The bargain was quickly closed, and Chase was soon on his way to Munich where he studied chiefly with Piloty and Wagner, artists with ideals quite as classic as those of Couture and the other teachers who had attracted American students to Paris.

Chase won numerous medals at the Academy, and his selection by Piloty to paint the portraits of his children shows the high esteem in which he was held by his master. Chase also was asked to remain in Munich and become a teacher at the Academy. It is fortunate for American art that he declined that flattering offer. He returned to America in 1878, about the time that many artists were returning from their study in Paris. The charm of color in their pictures was new to Chase and interested him so much that he, too, began to work for it, and became an enthusiastic admirer of the French style of painting.

Not long after Chase reached New York he was asked to become a teacher in the Art Students' League in that city. During the eighteen years he taught there, many artists who are now prominent studied under him, among them Mr. Wiles and the Misses Emmet (chap. XIV), Mrs. Fuller (chap. X), and Mr. Beal (chap. XVI).

The Chase School of Art was organized by Chase in 1897. This became the New York School of Fine and Applied Arts, in 1909. Chase also taught for a time in the Pennsylvania Academy of the Fine Arts, Philadelphia, and in the Art School, Hartford, Conn. He traveled and studied abroad nearly every summer until 1891, when he was asked to take charge of an art school opened in the summer colony at Shinnecock, Long Island. He taught and painted there for eight summers. For a number of years after he left Shinnecock he had a summer class in Europe where he not only criticized his students' work, but took them through many of the important art galleries. On account of conditions abroad and the attraction of the Panama-Pacific Exposition, San Francisco, in 1915, his last class was held that year at Carmel-by-the-Sea, California.

Chase's method of painting reminds one strongly of MacMonnies' (chap. XXII) technique in sculpture. It is sure and strong, and his work fairly sparkles with the joy of the doing. Chase's technique and his unbounded enthusiasm for art were strong factors in his success both as a teacher and as a creative artist. Because Chase ranks with the greatest art teachers of all times, a description of him with his class, written by one of his students, is of special interest. She says: "His neatness in personal apparel is one of his chief characteristics. He never appears before his class that he is not perfectly groomed and looking as though he had just stepped from a band-box. He always wears a fresh carnation in the buttonhole of his coat, which offsets the wide black string attached to his nose glasses, making a characteristic color note. As a critic he is severe when occasion requires, but seldom harsh, unless the work of some laggard student, whom he considers to be taking

up art as a mere pastime, comes under his notice—then the vials of his wrath will descend. But to the sincere student he is unfailingly the kind master, willing and anxious to give everything he can to help him on his way."

Because of Chase's unceasing devotion to his students and to American art, his pupils had Sargent (chap. XIII) paint his portrait, which they presented to the Metropolitan Museum of Art, New York. This is one of America's greatest portraits. It not only gives us Chase as he looked, but Chase as he was. There he stands, full of life and vigor, with his large palette in his left hand and a brush in his right, ready to give the final touch to one of his masterpieces. He looks as if he had just uttered the remark: "They say I am conceited. I don't deny it. I believe in myself. I do, and I must."

Chase painted some great portraits and landscapes, but was most skilled in depicting still life, in which class of work he ranked with the best European painters. Like Duveneck, he was a master at depicting materials. The sheen of metal was as interesting to him as the expression on the human face, and he studied both in much the same way. Chase did not agree with most portrait artists who feel it necessary to know the people they portray; he felt that if an artist put on canvas what he saw in a face, it would be a portrait expressing the character of the person. His work scarcely bears out this claim, however, for his best portraits are all of people whom he knew intimately. "Lady in a White Shawl" in the Pennsylvania Academy of the Fine Arts, Philadelphia, is a portrait of his wife. Alice, whose portrait is in the Art Institute of Chicago, is his daughter, while Whistler, whose portrait is in the Metropolitan Museum of Art, New York, was his host for a number of months.

Chase's description of the time spent with Whistler in London in 1885 is one of the most humorous bits published about that unusual man. Among many other things Chase said: "Few hosts were ever as fascinating to know for a brief time. For a day I was literally overwhelmed with his attention; for a week and more he was constantly a most agreeable, thoughtful,

delightful companion. At the end of a fortnight he was quarreling with me. It was impossible, I believe, for any man to live long in harmony with him." In regard to their work Chase said: "Whistler proposed that we should spend the summer painting each other's portraits for practice, and I assented. We arranged that first one should paint, then the other, that the precedence should be determined by the enthusiasm of the artist—he who had the greatest 'call' to paint on any day being allowed to do so. Unfortunately, Whistler got the better of the deal, for it was usually, 'Now, my *dear* fellow! I've got just the mood today! You'll allow me, eh?'" After being together a few months Chase said that they "had a 'fine row' every day, and finally parted company quite suddenly." In spite of those trying experiences, Chase's admiration for Whistler's art continued to the end. To a friend Chase wrote: "Yes, there were two distinct Whistlers, but there was only one genuine one—Whistler the tireless, slavish worker, ceaselessly puttering, earnestly striving to add to art the beautiful harmonies, the rare interpretations that his wonderful imagination pictured for him. Whistler, the great artist, in other words, for that was his real self which will live in all its glory when the man's eccentricities are utterly forgotten." The same year Chase was with Whistler he returned to America and was elected president of the Society of American Artists, which office he held for ten years, or until that society returned to the National Academy of Design.

Chase lived in great elegance and usually maintained several studios. There were two in New York City, one on Fifth Avenue that was known to the public, and the other on Fourth Avenue to which he could retire and be safe from interruptions. It was there that he painted many of his most important pictures.

Fish are conspicuous in many of Chase's paintings; sometimes they are large, sometimes small, but they are always superbly painted. One day when Chase was in Kensington, England, he saw a splendid cod in a fishmonger's stall. He hired it for

FRANK DUVENECK:
THE TURKISH PAGE

Courtesy The Pennsylvania Academy of the Fine Arts, Philadelphia

FRANK DUVENECK:
PORTRAIT OF AN OLD WOMAN

Courtesy The Metropolitan Museum of Art, New York

PLATE XXXIX

Courtesy The Cincinnati Museum Association

FRANK DUVENECK: MEMORIAL TO MRS. DUVENECK

FRANK DUVENECK:
THE WHISTLING BOY

Courtesy The Cincinnati Museum Association

Courtesy The Pennsylvania Academy of the Fine Arts, Philadelphia

WILLIAM MERRITT CHASE: LADY IN A WHITE SHAWL

Courtesy The Art Institute of Chicago

WILLIAM MERRITT CHASE: ALICE

Courtesy The John Herron Art Institute, Indianapolis

WILLIAM MERRITT CHASE: STILL LIFE, FISH

PLATE XLI

WILLIAM MERRITT CHASE:
PORTRAIT OF JAMES McNEILL WHISTLER

Courtesy
The Metropolitan
Museum of Art,
New York

two hours, took it to his room, and painted it. Some years later, after the picture was purchased by the Corcoran Gallery of Art, Washington, D. C., for $2,000, Chase called on the old man again and tried to give him more money than he had originally paid for the loan. The fishmonger declined, saying: "It were a good portrait, to be sure, but were it not a fine cod?"

Many honors came to Chase, but the one he liked best was the invitation from the trustees of the Uffizi Gallery, Florence, to paint his portrait for the room devoted to portraits of artists painted by themselves. Like Whistler, Chase always believed in his art—not always in what he did, but in what he was trying to do. In a speech at the annual dinner of the American Federation of Arts, a few months before his death, he said: "Life is very short, is too short for me to achieve as much as one would care, but I would like to live four times, and if I could I would set out to do no other things than I am seeking now to do."

Americans are thankful that Chase, over there in Munich, chose to return to his native land. Years after, in speaking of the decision, he said: "I was young; America was young; I had faith in it." Chase never lost that faith nor had reason to regret that decision.

FRANCIS LATHROP

Francis Lathrop (1849–1909, b. at sea near the Hawaiian Islands) obtained his art education largely in Dresden, in the Royal Academy of the Fine Arts, and in London, where he studied under Burne-Jones, one of the Pre-Raphaelite artists (chap. xi). While there, he became an assistant to the great craftsman William Morris. The influence of these two men had much to do in giving to Lathrop's work a decorative turn which resulted in his devoting much time to designing stained-glass windows. He painted several mural decorations also. Among the best of his windows was the Marquand Memorial in the chapel of Princeton College, which gained for Lathrop

a gold medal. This beautiful memorial window was unfortunately destroyed by fire in 1920. Lathrop's mural paintings entitled "The Light of the World" in St. Bartholomew's Church, New York, and "Moses with the Tablets of the Lord" in the chapel of Bowdoin College are strong and truly decorative.

JOHN WESLEY BEATTY

Some of our artists have spent so much of their time in bringing the works of others to the attention of the people that they have failed to do the creative work on canvas of which their ability gave promise. The influence of some of the men in this class has been so helpful and far-reaching that they deserve a much higher place in a book on American arts than do many who have painted greater pictures, but who, because of foreign residence or other reasons, have helped little in the advancement of their nation's art. Few have exerted a more helpful influence than has John Wesley Beatty (1851–1924, b. Pittsburgh), who was the first director of Fine Arts, Carnegie Institute, Pittsburgh, serving from 1896 to 1922, when Homer Saint Gaudens, son of Augustus Saint Gaudens (chap. XIX), was given that important position and Beatty was made director emeritus.

Beatty's early art training was received largely in the Academy of Fine Arts, Munich, but his development, like that of many of our artists, was international. He served on many important art committees and juries both in the United States and in France. He has written many more pretentious articles, but none more helpful than a group of pamphlets discussing the important art qualities in painting, sculpture, and architecture. These were prepared for the pupils of the public schools of Pittsburgh who are given special instruction in art at the Institute.

A memorial tablet to Beatty by Mr. Manship (chap. XXVII) was installed in Carnegie Institute in June, 1927, by the trustees of the Institute, a fitting tribute to the man who for twenty-six years had given them of his best.

JOHN WHITE ALEXANDER

Another American painter who studied in Munich and later exerted a great influence for good on American art was John White Alexander (1856–1915, b. Allegheny City, Pa., now part of Pittsburgh). As he became an orphan in infancy and was cared for by elderly grandparents, it early was necessary for him to help earn his way. When he was but twelve years of age, he became a messenger boy in a telegraph office. One day a man hurried in, wrote an important message, and left without signing his name. When the operator noticed the omission, he asked young Alexander, who had taken the message, if he knew the man. Alexander said, "No, but I can draw his picture," which he did. The operator immediately recognized the man from the drawing and sent the message. This so impressed one of the managers of the company that he later helped Alexander to get his education in art.

When he was seventeen years of age Alexander became an office boy in the art department of Harper & Brothers, New York. His association there with many of the leading illustrators, among them Abbey and Pyle (chap. x), was a great help to him. In 1877, when Alexander was twenty-one, he went to Paris expecting to study in the École des Beaux-Arts, but found it closed for repairs. Much disappointed, he went to Munich where he entered the Royal Academy. Later he studied under Duveneck in Munich, Venice, and Florence.

Alexander returned to America in 1881 and lived for a time in New York City, where he painted some portraits of notable people, among them Oliver Wendell Holmes, Mrs. Wheaton, John Burroughs, and Walt Whitman. Because of the strong modeling of the face and the simple but successful treatment of the long white hair and beard, the Whitman portrait is one of the greatest in the Metropolitan Museum of Art.

Alexander's ideal figures, also, are noteworthy. Few modern paintings are better known than his "Ray of Sunlight" in the Art Institute of Chicago, and "Isabella and the Pot of Basil" in the Museum of Fine Arts, Boston; even more beautiful, perhaps,

are his "Study in Black and Green" and "The Ring" in the Metropolitan Museum, New York. Each of these pictures portrays a beautiful young woman in a graceful pose.

Several exhibitions of Alexander's work were held in Paris, the first being in 1893. He lived there for a number of years, and though he never worked under French masters, he was influenced much more by them than by the German artists under whom he studied. Finally he made his home in New York City and entered heartily into the art life of his own country.

From ideal figures it is only a step to mural decorations. In that field Alexander achieved his greatest success. Few murals in this country are appreciated by as many people as "The Evolution of the Book" in the Library of Congress, Washington, D. C. This consists of six lunettes: the first represents primitive men piling up stones to commemorate some great tribal event; the next pictures an Arab as he is telling his people the legends which had been handed down by spoken word for many generations; in the third an Egyptian is shown carving his quaint hieroglyphics on a temple wall; in the fourth an American Indian, reclining on the ground, is telling his story in crude picture writing on the inner side of a skin. The Egyptian is being encouraged in his work by an attractive maiden of his race, as is also the Indian. In the next picture is shown a monk in his cell, spending his life lettering and illuminating great parchment books. In the last of the series is pictured the first printing press, that crude forerunner of the marvel of today. These murals stand every test (chap. v) of the most exacting critic.

Alexander's last mural commission, left unfinished at the time of his death, was the decoration of the halls on three floors of Carnegie Institute, Pittsburgh. On the walls of the first floor are pictured men at work in the great steel plants of that city. On the second the general theme is the "Apotheosis of Pittsburgh"; in the principal panel the city, represented by a knight clad in steel, is being crowned by angels and saluted by

many people. On the top story Alexander's decorative scheme is barely suggested in the one finished panel over the stairs, where he has portrayed the throngs daily seen on the streets of his native city—the old, the young, the gay, the sad, the rich, and the poor are all there. The greatest of these murals are those in the basement. They are truly decorative, and take their place on the walls most satisfactorily. The question is: Are they true to the class of people they represent—the rough men who tend the furnaces and care for the molten metal? Some critics say that "a man of such inborn refinement as Alexander should not have attempted such a task," while others speak of "how beautifully he has ennobled labor." Each observer sees in a work of art what he takes to it. Why long for the true when it is depressing, or criticize an idealized conception that is truly beautiful?

All of Alexander's canvases are painted in a decorative way which shows that he, as well as La Farge (chap. v) and Whistler (chap. vii), had made a study of Japanese art. Alexander was a master at grasping essentials. There is no detail in his pictures, but in the finished work there is absolute completeness. To prevent the large plane places in his pictures from looking empty, he always painted on coarse absorbent canvas and worked in the pigment until the final effect is more like a dyed than a painted surface.

For a short time Alexander was stage director for Maude Adams. This came about through the friendship which was developed by the proximity of their summer homes. Of his work in that line John Drew says: "Alexander brought to the stage a remarkable facility for decorative harmony—the central virtue of his work was good taste."

Alexander was not only a great artist but he did much to interest young people in art. He was a member of the New York School Art League, and gave many talks to children in the Metropolitan Museum of Art, New York. He also was associated with a boys' club on Avenue A, where youngsters interested in art paid ten cents a month for membership. There

they drew, painted, or modeled as inclination dictated. At the exhibitions held each year, Alexander judged the work and secured scholarships in art schools for the two boys whose work was most promising. The difficulties he had experienced in getting his early education made him the more anxious to help others. When the National Academy Association, composed of the National Academy of Design and other art societies, was organized in New York City in 1911, Alexander was made president, which office he held as long as he lived.

Alexander was given most of the American honors and a goodly number of the European awards that could be conferred on an American artist. In 1901 he was named Chevalier of the Legion of Honor; in 1902 he was made a member of the National Academy of Design, and was elected president of that organization in 1909. Princeton gave him a degree, and he was made a member of the American Academy of Arts and Letters. He also received many gold medals, among them one at the Paris Exposition in 1900 and at the St. Louis Exposition in 1904. He is well represented in the museums of America and in 1900 his "Woman in Gray" was purchased by the French government.

JULIUS ROLSHOVEN

Julius Rolshoven (1858—, b. Detroit, Mich.) is not so well known in this country as most of the other American art students who studied in Munich, because he has lived much of his life abroad. His early art education was obtained in Cooper Union, New York City, where he studied in 1877; the next year he spent in the Düsseldorf Academy. He then went to Munich, where he studied at the Royal Academy for three years. He was with Duveneck in Florence in 1883–84, and later studied in Paris.

Mr. Rolshoven was conductor of the "Rolshoven Life Classes" in Paris from 1890 to 1895 and in London from 1896 to 1902. He has worked in many countries and has been interested in many different subjects, but his chief pleasure

lies in depicting effects of light. After the exhibition of his paintings in the Detroit Museum in 1912, the Museum *Bulletin* stated: "All in all, it was a most versatile one-man show, in which every touch is aesthetic and every subject satisfying to one's sense of the beautiful."

JOSEPH RODEFER DE CAMP

The "Duveneck boy" who, in later life, became the closest personal friend of his master was Joseph Rodefer De Camp (1858–1923, b. Cincinnati). He began his art education with Duveneck in Cincinnati, and accompanied him to Munich when he returned after his first visit home. There he studied for a time in the Royal Academy, then again worked there under Duveneck, and later went with him to Florence and to Venice.

De Camp is noted chiefly for his portraits of men and the beauty of his ideal paintings of women. Among his many portraits of statesmen and soldiers, few, if any, are superior to the one of Theodore Roosevelt, ordered by the Harvard class of 1880 for Memorial Hall, Cambridge. The virile qualities, so pronounced in De Camp, fitted him in a peculiar way to portray those characteristics in portraiture. His best-known portrait is doubtless the one of Duveneck which hung in the room devoted to his work at the Panama-Pacific Exposition, but those which many like best are of "Sally," that real girl in the white smock and carelessly knotted tie — they are so natural, so truly American. Of De Camp's ideal figures the "Guitar Player" in the Art Museum, Boston, is an excellent example, also "The Blue Kimono," under which was hung the wreath at the Annual Exhibition of the Pennsylvania Academy of the Fine Arts, 1923, which told of the close of the earthly life of De Camp. It was the beautiful model who posed for that picture who opened the door when I called on De Camp in 1920. Though the call began by his saying, quite gruffly, that he was too busy to give me a moment of his time, and that he did not at all approve of people who lectured on art, he was soon talking freely of the joys and trials that had come to him

in his work, and he spoke with deep feeling of the death, the year before, of his loved master.

Of his method of work Rose V. S. Berry says: "De Camp seldom required a fixed, rigid pose of his model. He walked around the sitter, he felt of the head, discovered the texture of the ear, examined its placement upon the head, and proceeded in general with much the line of attack which a sculptor takes."

De Camp also left his imprint on American art through his teaching, for he taught for a number of years in the Pennsylvania Academy of the Fine Arts, Philadelphia, and in the Museum of Fine Arts, Boston.

In summing up a critical review of De Camp's art, Arthur Hoeber said: "None of the modern painters, either in this country or in Europe, is better equipped technically than is Joseph De Camp. He draws with academic correctness, has a thorough knowledge of anatomy and construction, and for facility of brushwork he yields to no one." It is in brushwork that most of the artists who studied under Duveneck excel. He had found the way and was able to help others to freedom of expression, but he never imposed his style on his pupils. The technique which they developed under him was quite unlike his; it was their own, developed and strengthened by the wise guidance of a great master.

ALBERT LOREY GROLL

There was also a small group of American students who went to Antwerp in the late sixties and studied in the Royal Academy where Van Lerins was a popular and strong teacher. Chief among them were Groll, Maynard, and Millet. The first of these, Albert Lorey Groll (1866 —, b. New York City), became a landscape painter because, after his return from Munich, he was too poor to pay for models. After painting about New York for some years, he went with Professor Stuart Culin of the Brooklyn Museum of Arts and Sciences on an exploration trip to Arizona and New Mexico, where Mr. Groll made sketches from which later he painted the many desert and mountain

JOHN WHITE ALEXANDER:
ISABELLA AND
THE POT OF BASIL

Courtesy Museum of Fine Arts,
Boston

JOHN WHITE ALEXANDER:
PORTRAIT OF WALT WHITMAN

Courtesy The Metropolitan Museum
of Art, New York

JOHN WHITE ALEXANDER:
AURORA LEIGH

By permission Charles V. Wheeler,
Washington, D.C.

"THE CAIRN"

"ORAL TRADITION"

"HIEROGLYPHICS"

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JOHN WHITE ALEXANDER: THE EVOLUTION OF THE BOOK

"PICTOGRAPH"

"MANUSCRIPT"

"PRINTING PRESS"

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JOHN WHITE ALEXANDER: THE EVOLUTION OF THE BOOK

PLATE XLIV

Courtesy The Metropolitan Museum of Art, New York

JOHN WHITE ALEXANDER: THE RING

JOSEPH RODEFER DE CAMP:
PORTRAIT OF FRANK DUVENECK

Courtesy The Cincinnati Museum of Art, Cincinnati

JOSEPH RODEFER DE CAMP:
SALLY

Courtesy The Worcester Art Museum, Worcester, Mass.

PLATE XLVI

Courtesy Museum of Fine Arts, Boston

JOSEPH RODEFER DE CAMP: PORTRAIT OF ROOSEVELT

By permission The Fogg Art Museum, Harvard University

scenes which have made him well known. His "Arizona" won the gold medal of the Pennsylvania Academy of the Fine Arts in 1906. Of this a critic, familiar with the desert, said: "It is only a sketch of desert and sky and low-lying hills, but it glows like a gem with the indescribable never-to-be-forgotten color of the Colorado desert." His "Lake Louise" was awarded the Inness gold medal for the excellence of its color and atmospheric effect. The cloud effects give to many of his pictures their chief charm.

GEORGE W. MAYNARD

George W. Maynard (1843–1923, b. Washington, D. C.) received his early art training in the National Academy of Design, New York City. He went to Antwerp in 1869 and studied in the Academy for four years. After traveling for a time, he returned to America in 1874. Through the influence of La Farge (chap. v), Maynard became interested in mural painting; in fact, he was one of that interesting group of artists who worked with La Farge when he was decorating Trinity Church, Boston. To solve some of the problems which confronted the artists during that work, Maynard again went abroad in 1877 to make a study of the murals painted by the old masters.

On his return he continued his painting and won many honors. He also became a teacher at Cooper Union and in the National Academy of Design, New York City, and was made a member of the Academy in 1885.

Maynard was one of the artists who helped decorate the buildings of the Columbian Exposition, Chicago, 1893; though many of the murals there were crude because the artists were young and inexperienced, some of them were pronounced by critics to be the finest painted in America since those done by Hunt (chap. v) for the capitol in Albany, N. Y. Many of Maynard's murals are suggestive of Pompeiian panels. In them a beautiful figure, in classic draperies, floats in the air against an intensely red background. Of his murals at the

Exposition, Isham (chap. IX) wrote: "Without having the novelty of those of some of his confreres, they were probably the most effective of any on the grounds." Maynard did several panels for the Library of Congress, Washington, D. C., where his notes of joyous color add much to the beauty of the decorative scheme; he also designed the interesting brass inlays for the floor of the entrance halls of that building and for the Columbia University Library.

FRANCIS D. MILLET

Another Antwerp student, Francis D. Millet (1846–1912, b. Mattapoisett, Mass.), became well known as a mural decorator. But he was almost as versatile as Paul Revere (chap. I). He was a war correspondent during both the Russo-Turkish and Spanish-American wars; he was a writer, a literary critic, and an expert on the works of the masters. At the Columbian Exposition, Chicago, 1893, he was director of decorations. His personal contribution was the ceiling in the New York Building.

Millet's most noted murals are the eighty-seven panels entitled "The Evolution of Navigation" in the custom house, Baltimore, and the thirty-five panels in the postmaster's room in the Federal Building, Cleveland, which picture the collecting and delivering of mail all over the world; No. 1 shows the "Dogboat Post, Kamchatka," and No. 35 shows "Foreign Mail Transfer, New York Harbor."

Millet painted some strong portraits; one of the most interesting of these is "Mark Twain," which was first exhibited in 1877. In most of his compositions the story is more interesting than his manner of telling it. His technique has none of the sparkle and dash of that of the followers of the Munich and French schools, but his work is sincere and merits respect.

As vice-chairman of the Federal Committee of Fine Arts, and as an officer of the American Academy in Rome, Millet did much to aid in the development of American art, but his greatest service was the part he had in founding in 1909 the

American Federation of Arts, which is the only national organization in America for the development of the arts. The headquarters of the Federation is in Washington, D. C., and its official publication is the *American Magazine of Art.* Millet was elected first secretary of the Federation, which office he held at the time of his tragic death in the disaster of the "Titanic," on which he was returning to America with many new paintings. Since Millet's death the secretary has been Miss Leila Mechlin, who is also the editor of the *American Magazine of Art.*

Millet's greatest memorials are the organizations he fostered, but a beautiful drinking fountain has been erected in the "White Lot," at the rear of the White House, Washington, D. C., in memory of Millet and of Archibald Butt, aide to both President Roosevelt and President Taft, who also went down with the "Titanic." It is fitting that these men, closely associated in life and in death as they were, should be honored in this way by their friends.

CHAPTER IX

PORTRAIT AND FIGURE PAINTING (*Continued*)

American and French Classic Training: Eakins — Blashfield — Thayer — Hitchcock — Dewing — Beckwith — Walker — Pearce — Simmons — Van Ingen — Low — Isham — Brush — Douglas Volk — Kenyon Cox — Mrs. Cox — Lockwood — Mowbray.

Most of the American art students who went abroad in the seventies chose to study in the French Academies, or under other French masters with classic ideals. The teachers who were most popular with our men at that time were Gérôme, Cabanel, Boulanger, Bouguereau, Bonnat, Lefebvre, and Carolus-Duran.

When these American students returned home, they were confronted by serious and perplexing conditions. They found that the American people did not care for paintings of the nude or for the figures attired in classic draperies then so popular in Europe. The camera had reached such a degree of perfection here that it had largely taken the place of the portrait painter, while the students who had been using the peasants as models found little to interest them in our store-clothed American workmen. For a time these young artists were dismayed, but soon most of them adjusted themselves to conditions and began to produce work approved by their countrymen. The refusal of our people to accept European ideals at that time was a strong factor in developing a national American art — an art which, we shall find as we go on, differs in many respects from that produced in European countries.

THOMAS EAKINS

One of the first of the Paris-trained men to return home was Thomas Eakins (1844–1916, b. Philadelphia), who obtained his early art training in his native city. After his return from Europe he was for many years professor of painting in the

Pennsylvania Academy of the Fine Arts, where Mr. Waugh (chap. XII), Mr. Tanner (chap. XIII), and many other artists now famous studied under him.

For a time Eakins was especially fond of genre subjects; later, he painted many portraits. Of his work Isham (chap. IX) says: "Eakins had a 'grasp of the personality of his subjects and an even greater enjoyment of the picturesqueness of their attitudes and apparel, yet his work fails of the popular appreciation that he merits because of his neglect of the beauties and grace of painting.'" He was an extreme realist who either had no imagination or who always held it in check.

Eakins was neither influenced by nor interested in the color experiments of the Impressionists (chap. XI), and he gave little thought to composition. His reputation as an artist rests largely on "The Gross Clinic" and "The Agnew Clinic," inspired, evidently, by Rembrandt's "Anatomy Lesson," but they lack those qualities of composition and unity which made the Rembrandt a masterpiece. Mr. Henri (chap. XIV) ranks Eakins with our greatest portrait painters, while Mr. Cortissoz says: "You respect him for his sincerity and strength. He gives you no joy, no exaltation, because he gives you no beauty. If his work has the vitality of life, it lacks the vitality of art."

EDWIN HOWLAND BLASHFIELD

The great artists are they who express both life and beauty. Such a one is Edwin Howland Blashfield (1848—, b. New York City). When he was but eighteen years of age, his unusual ability was recognized by Hunt (chap. V), who induced him to go to Paris and study under Bonnat and Gérôme. Later he studied in the Royal Academy, London. He remained in Europe for about fifteen years, and his pictures were hung in the Salon, Paris, and in the Royal Academy, London. On his return to America in 1881, he settled in New York City, where he has since made his home.

Mr. and Mrs. Blashfield traveled extensively; she wrote articles about what they saw and enjoyed, and he illustrated

them. They were published in the *Century*, *Scribner's*, and other magazines. After spending some years in that way and in painting portraits and genre subjects, Mr. Blashfield began to feel the pull toward mural painting, which since the early nineties had been given most of his attention. One of his most noted early decorations was in the dome of the Manufacturers and Liberal Arts Building, Columbian Exposition, Chicago. Since then he has painted murals in many state capitol buildings; his most imposing decoration is that in Madison, Wis., which is said to be the largest canvas painted by an American artist. The central seated figure, typifying Wisconsin, is thirteen feet high. His greatest decorations are in the collar and canopy of the dome of the Library of Congress, Washington, D. C. They are entitled "Human Understanding and the Progress of Civilization." Human Understanding is represented by a beautiful woman gazing upward as if seeking guidance from the Supreme One. She is surrounded by figures typifying the great nations of the world, each suggesting some noble achievement of the people of that country. America, for example, is represented by an engineer with an electric dynamo in front of him. Several years ago Mr. Blashfield completed the decoration over the high altar of St. Matthew's Roman Catholic Church, Washington, D. C., and in 1926 his four mosaic murals, in which are represented the evangelists, were placed in position. All of his mural decorations are functional, educational, and truly decorative.

Mr. Blashfield's large easel picture, "The Angel of the Flaming Sword," has been shown many times, but never to better advantage than in the Grand Central Galleries, New York, in 1924. The poise and purity of the beautiful figure, standing full face in the center of the canvas, flooded by the supernatural light coming from the sword, holds one spellbound.

In his book *Mural Painting in America*, Mr. Blashfield urges committees to give the mural decorators more leeway and more time in which to develop their ideas. Among other wise words of advice he says: "Students must be willing not only to

labor over what they like to study, but over what they do not like, else they'll never attain to anything but a one-sided development."

Mr. Blashfield has delivered many lectures on art at Yale, Columbia, and Harvard universities, and he was selected to give the Morse Lectures (chap. III) at New York University, 1922–23. He was then president of the National Academy of Design, the office held by Morse when that course was started in 1832. Through his art, his writings, and his lectures Mr. Blashfield has exerted a most helpful and lasting influence on American art.

ABBOTT HANDERSON THAYER

There is something individual in the work of each strong artist. The characteristic most pronounced in the paintings of the artist to be discussed next is spirituality. One would hesitate to class Abbott Handerson Thayer (1849–1921, b. Boston) as a religious painter, but none can become acquainted with his work without feeling the uplift which comes from association with people who live the better life. Abbott Thayer did not plan to become a painter of virgins and angels. He began his art life before he was ten years of age picturing the animals which were his almost constant companions. It was not until after he had studied at the National Academy of Design, New York City, and had gone to Paris, 1875, that he became interested in painting portraits, figures, and landscapes, in which lines his work now ranks so high.

It was when love of family came to take an important place in his life that his work changed. One of his first pictures to attract attention was "Sleep," a portrait of his elder daughter Mary, then a baby. Though later he painted her many times, his favorite model was his other daughter. Some one once asked Thayer why he preferred to paint Gladys; he paused for a moment as if the question had never before occurred to him, then said: "I think it must be because she so strongly resembles her mother."

Most of Thayer's canvases picture but one, two, or three people. A composition of which he was especially fond consists of a group of three—in the center a young woman, sometimes standing, sometimes seated, with a child on each side. In this class the most noted are "Virgin Enthroned," owned by Mr. John Gellatly; "The Virgin," in the Freer Gallery of Art, Washington, D. C.; and "Caritas," in the Museum of Fine Arts, Boston. In the "Virgin Enthroned" the central figure is seated with a child kneeling on each side. In "The Virgin" the pyramidal group is on a hilltop, the figures holding hands and walking rapidly forward. The movement represented on this canvas is unusual in a Thayer composition. The "Caritas" shows the Virgin in classic draperies as in the other pictures, but with arms outstretched over two nude children. The background in this painting is a mass of foliage back of the figures, with the sky showing on each side. Mr. Cortissoz expresses something of the spirit of this picture when he says: "The central figure is as fine as a Greek column." This is one of the most classic of American paintings, but in it Thayer has also given the human appeal which draws one to it.

When looking at Thayer's paintings, one does not think much of technique or of color. Few if any of his pictures even suggest a story, but there is that quality about them which makes one wish to class them with the works of literary men, for Thayer gives us his interpretation of a person in the same frank way that a master writer tells of the things that interest him.

Thayer's unusual method of painting is described in a letter which he wrote to Mrs. Thomas Dewing, mentioned later in this chapter. He said: "I gradually learned how to use myself, and I learned that I really have nothing but three-day powers! So I now keep reverently every start, have it copied by an assistant while I paint something else or go up to Monadnock, or write on birds, anything to get as far as possible from my work, and then pounce on the copy and give it a three-day shove again, and actually have that furthered result copied again, and so on; my studio accumulating the while a tolerably

THOMAS EAKINS:
THE THINKER

Courtesy
The Metropolitan
Museum of Art,
New York

PLATE XLVIII

By permission The Mentor Association, Inc.

EDWIN HOWLAND BLASHFIELD: MURAL

DETAIL OF THE ANTHONY DREXEL MEMORIAL CHANCEL, CHURCH OF THE SAVIOR, PHILADELPHIA

Peter A. Juley & Son, New York

EDWIN HOWLAND BLASHFIELD: THE ANGEL OF THE FLAMING SWORD

PLATE L

From a Copley Print; copyright by Curtis and Cameron, Publishers, Boston

ABBOTT HANDERSON THAYER: BROTHER AND SISTER

ABBOTT HANDERSON THAYER:
YOUNG WOMAN IN OLIVE PLUSH

By permission of the Thayer Estate

Courtesy Carnegie Institute, Pittsburgh

ABBOTT HANDERSON THAYER:
CARITAS

Courtesy Museum of Fine Arts, Boston

ABBOTT HANDERSON THAYER:
THE VIRGIN

Courtesy The Freer Gallery of Art, Washington, D. C.

PLATE LII

Copyright by The Art Institute of Chicago

GEORGE HITCHCOCK: FLOWER GIRL IN HOLLAND

Photograph by courtesy The Art Institute of Chicago

GEORGE HITCHCOCK: FLIGHT INTO EGYPT

Courtesy The National Gallery of Art, Washington, D. C.

THOMAS WILMER DEWING: SUMMER

Courtesy Macbeth Gallery, New York

GEORGE DE FOREST BRUSH: THE INDIAN AND THE LILY

Courtesy The Pennsylvania Academy of the Fine Arts, Philadelphia

GEORGE DE FOREST BRUSH: MOTHER AND CHILD

Gramstorff Bros., Inc., Malden, Mass.

GEORGE DE FOREST BRUSH: MOTHER AND CHILD

progressive set of sketches. It looks long but is better than ultimately wiping out a two years' canvas as I have done more than once. It is like keeping one foot always planted firmly as one climbs a dangerous cliff—never jumping after the first three days."

Of his work Charles Caffin says: "Thayer has done for the spiritual ideal of American womanhood what C. D. Gibson (chap. XIV) has done for the physical and mundane—created a type. Gibson's type is sexless and self-engrossed; Thayer's type is unconscious of her modesty, self-contained, but tender and unselfish. She is typical of the pure, frank outlook upon life, prepared to accept its responsibilities and renunciations, to lighten its grossness, and uphold a high ideal."

In a number of Thayer's most beautiful canvases an angel is the chief figure. His "Winged Figure" is in Smith College; his "Monadnock Angel" is owned by the estate of Abbott Thayer. In this painting the angel is represented against a distant view of that beautiful mountain.

Though Thayer most enjoyed painting ideal figures, he did some excellent portraits. That of "Beatrice," owned by Mrs. Hendrick S. Holden, Syracuse, N. Y., truly pictures the child that Beatrice was. The portrait of Alice Freeman Palmer in Wellesley College portrays the very soul of that wonderful woman. But his best portraits, as his best ideal figures, are of the people whom he loved. "The Artist's Son" and "The Artist's Daughter," in the Freer Gallery of Art, and "The Artist's Sister," owned by Mrs. E. M. Whiting, are masterpieces.

Of his flower paintings surely none is lovelier than "Roses," in the Worcester Art Museum, while his landscape that holds our attention longest is "Winter Sunrise, Monadnock," in the Metropolitan Museum of Art, New York. Only one who many times had watched the sun as it gave the mountain tops its morning greeting could have painted that picture. Of it Mrs. Thomas Dewing says: "Other painters of good landscapes have shown us how nature looks, but Thayer, in this

great picture, shows how nature is. It seems to me as fine a landscape as ever was painted."

Though in his mature years Thayer seldom painted animals, his interest in them led him to make a careful study of their protective coloring. The book *Protective Coloration of the Animal Kingdom*, written by him and his son Gerald, was carefully studied by the officers in the camouflage corps of the World War. From it they gained many helpful suggestions for camouflage on land, but another plan known as deceptive coloration was found to be more practical for use on the ocean.

Thayer was given the medal of the first class, carrying with it a prize of $1,500, at the International Art Exhibition, Carnegie Institute, Pittsburgh, in 1920. The painting which received that coveted honor was "Young Woman in Olive Plush." This figure shows Thayer in his most austere mood, the woman being more of the sibylline than of the spiritual or angelic type. It is a picture of great strength and boldness of execution.

In his paintings, one and all, Thayer has told us much of himself, for it was his character which made possible the pictures which are so much admired.

GEORGE HITCHCOCK

That George Hitchcock (1850–1913, b. Providence, R. I.) had a hard time finding his place in the world should not prejudice one against him, for the lives of La Farge (chap. v) and many other men of genius are convincing proofs that difficulty in choosing one's life work is no indication of lack of marked ability in some line.

It was not until after Hitchcock had been a lawyer for five years that he decided to become an artist; even then he had trouble in selecting the special line of work for which he was best suited. His general education was received at Brown and Harvard universities. He studied art under Lefebvre and Boulanger; later he worked under Mesdag at The Hague. He then went to paint at Egmond, near Amsterdam, and it was there, in the tulip fields gorgeous in the sunshine, that

Hitchcock found himself. He finally made his home there, established a school, and became a teacher to whom students flocked for instruction.

For some time he devoted himself principally to picturing quaint Dutch girls as flower venders, with acres of tulips or other flowers showing in the distance. The last few years of his life, however, he painted religious pictures of great beauty. In these, also, his love of flowers is evident, the figure, or figures, being placed in a landscape in which flowers abound. In "Flight into Egypt," Mary is seated on a donkey with the Christ Child in her arms, blue chicory and wild carrot growing abundantly about them. On another canvas St. Genevieve, in a lavender robe, is pictured against a landscape where mullein abounds. In the picture entitled "Hagar and Ishmael" sagebrush and thistles decide the color scheme and are in harmony with the subject. As all of these pictures are flooded with light and glowing with color, they are an interesting and pleasing change from the rendering of religious subjects by the old masters. The regret is that Hitchcock could not have lived to produce more of this class of work, and that other American artists are not working along similar lines.

THOMAS WILMER DEWING

The pictures painted by Thomas Wilmer Dewing (1851—, b. Boston) are as individual as those by Thayer. Many of them contain but one figure and few of them more than three. On all of his canvases there is a pronounced feeling for space, whether the painting represents an interior or an out-of-doors scene.

Mr. Dewing usually paints women, and the type that interests him is as definite as Thayer's, though very different. Mr. Dewing's models are super-refined, reserved young women. They have never labored, never enjoyed, never suffered, but they are beautiful and perfectly suited to the simple elegance of their surroundings. The color scheme of his paintings is subdued but pleasing in its extreme refinement and perfect

harmony with the subject. There is no detail in a Dewing painting; his technique is unobtrusive, being simply a means to a beautiful end. He has also painted some portraits, a few murals, and other decorations; these too are characterized by poetic beauty and delicacy of color harmony.

The best place to study Mr. Dewing's art is in the Freer Gallery of Art, Washington, D. C., where an entire room is devoted to his work. In Freer's generous gift to the nation there are twenty-seven of Dewing's oil paintings, eleven of his pastels, and at least three silver points. In the private collection of Mr. John Gellatly there are also a large number of Mr. Dewing's works.

Mr. Dewing's wife, Mrs. Maria Oakey Dewing, who died in 1927, was a painter of ability, but she is better remembered as an authoritative writer on art subjects.

J. CARROLL BECKWITH

J. Carroll Beckwith (1852–1917, b. Hannibal, Mo.) is best known for his portraits, for the many excellent copies he has made of the works of the old masters, and through his influence at the Art Students' League, New York City, where he taught for eighteen years. His portraits can be studied at Yale University, Johns Hopkins, and West Point, while an excellent collection of his pencil and crayon drawings is in the New York Public Library.

HENRY WALKER, CHARLES PEARCE, EDWARD SIMMONS, WILLIAM VAN INGEN, AND WILL LOW

With so many artists of this group doing strong work, it is difficult to select the limited number that can be discussed in a book of this size. Because of the interesting murals they have painted for many of our public buildings, mention must be made of Henry Oliver Walker (1843—, b. Boston), Charles Sprague Pearce (1851–1914, b. Boston), Edward Emerson Simmons (1852—, b. Concord, Mass.), and William Brantley Van Ingen (1858—, b. Philadelphia). Walker and Simmons

can be studied best in the Library of Congress, Washington, D. C., and in the Minnesota State Capitol at St. Paul, Pearce in the Library of Congress, and Van Ingen from his murals in the State House, Trenton, N. J., and the stained-glass windows which he designed for the capitol at Harrisburg, Pa.

The people who are natives of the great state of New York look upon the Educational Building at Albany with pride, though not with entire satisfaction. The mural decorations are the work of Will Hicok Low (1853—, b. Albany, N. Y.). They consist of thirty-six large panels and though designed to decorate a twentieth-century educational building there is in them scarcely a modern or a national note.

SAMUEL ISHAM

After Samuel Isham (1855–1914, b. New York City) had graduated from Yale University, he spent three years in Europe with little thought of definite art study. On his return he practiced law for five years, but in 1883 decided to become an artist, and spent the next four years studying under classic teachers in Paris.

His greatest gift to American art is the *History of American Painting*, first published in 1905. All students of the history of American art owe Isham a debt of gratitude for the interesting, straightforward, and scholarly way in which he has discussed the subject.

GEORGE DE FOREST BRUSH

When George de Forest Brush (1855—, b. Shelbyville, Tenn.) returned to America after his years of study in Paris, he did not locate in the East as had the other artists who studied there; he went to Montana and spent a year studying and painting the Crow Indians. His greatest pictures, however, like those of his intimate friend, Abbott Thayer, are of the members of his own family.

Because of the light it throws on the characters of these two men, a paragraph which Mr. Brush wrote in the preface

to the catalog of the exhibition of Thayer's work which was held in Pittsburgh in 1919, is worthy of note.

He said: "We all went to Paris about the same time. Everybody was going. And I can say that, coming into that strange life of the Paris Latin Quarter, I know many of the young Americans, along with myself, were stunned by it. It seemed at first a great shock. As it was, finding ourselves in a universe that would be bad anywhere in New York today—most of the young students easily gave in to the rather low point of view of the community of students of all nations that formed the Quarter. And Abbott was the influence that I know must have held many a young man up to an ideal of conduct. It was his stand as against the drift of the Quarter that endeared him to many of us. It is what attracted me to him."

Mr. Brush's western paintings are beautiful, but do they acquaint us with the real Indian? Is not his style too classic to portray convincingly a primitive people? This quality is most pronounced in "The Sculptor and the King," in which the dignity and poise of the figures and the manner of representing them would seem better suited for the portrayal of Greeks or Romans in their period of highest culture than of untutored men of the forest. "The Indian and the Lily" brings one nearer to the red man, but has not Mr. Brush even here imbued him with aesthetic appreciation beyond his powers? Perhaps not. Among the Indians of the northland Brush may have found braves who would stop to gather water lilies on their way home from the hunt. But why question such things? The pictures are most interesting, and we are glad that Mr. Brush painted them just as he did.

We are also glad that, after he had been in the West a year, he returned East and married. From the time of the birth of his first child, Mr. Brush has confined himself almost entirely to picturing his family, the central figure usually being his wife, with one of the younger children in her arms. These pictures look as if painted by an old master instead of an artist

of the twentieth century, for they are dark in color and formal in composition. In his work there is no trace of the influence of the French Impressionists (chap. XI). His paintings remind one more of the biographical sketches found in the Bible, where the authors have dared to tell the absolute truth, and through that truth have gained respect and admiration not only for those whom they pictured, but also for themselves. The children in Brush's pictures are not care-free, frolicking youngsters, but thoughtful and serious. No description of the mother could be better than the one given by Isham, who says: "Youthful freshness and something of health and strength have been paid as the price of maternity, but there is no sign that the price is regretted, or even considered." Neither the mother nor the children are beautiful, but in his paintings of them Mr. Brush has so pictured the subtle qualities of heart and character that we almost wish his wife and children were our own. Like the early masters, Brush prepares his own canvases and his pigments and he often dyes the robes in which his figures are clothed; in fact, all the beauty in his pictures is of his making.

DOUGLAS VOLK

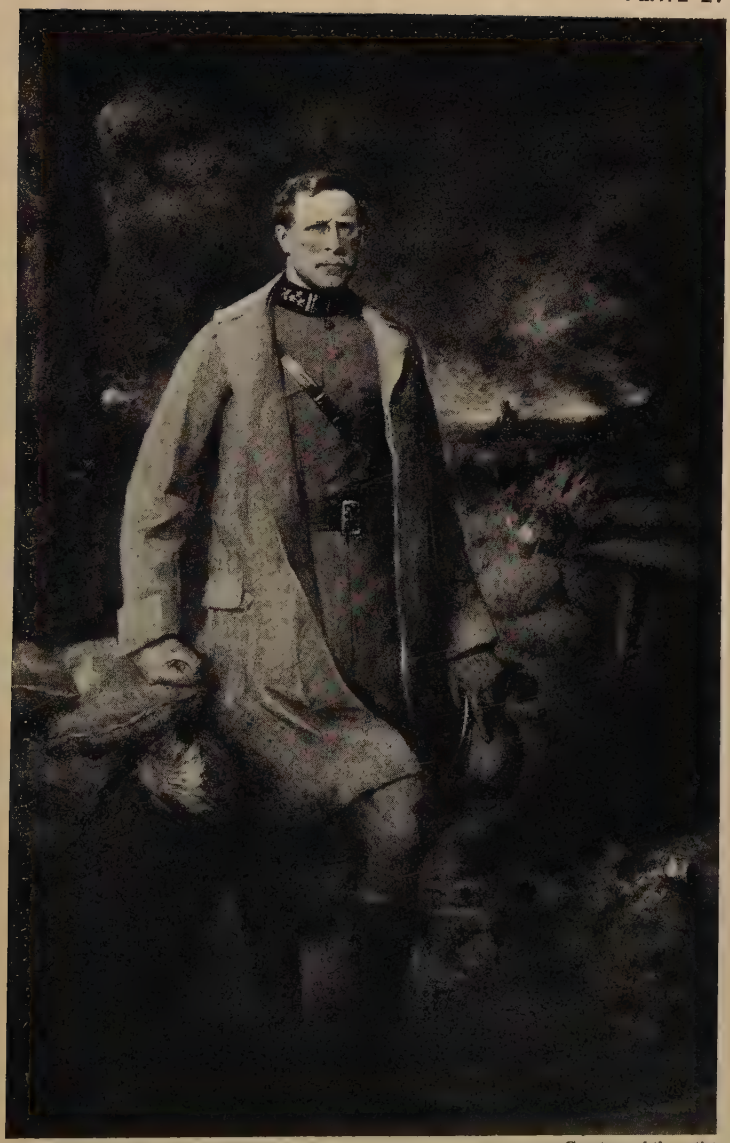
Douglas Volk (1856—, b. Pittsfield, Mass.) has painted portraits and ideal heads for years, but his recent productions have far surpassed his former work. Mr. Volk's father was Leonard Volk (chap. XVIII). The son was named after Stephen A. Douglas, the noted Democratic politician, who by advancing money made it possible for Leonard Volk to go abroad to study at about the time of the birth of his son.

When but a boy, Douglas Volk decided to become a painter, and began his art studies in Rome where his parents were then living. Later he studied under Gérôme in Paris. On his return to America he became a teacher in Cooper Union, New York City.[1]

[1] This school was established by Peter Cooper in 1859 to provide art training for students of moderate means. It is also called Cooper Institute.

Mr. Volk was one of the American artists selected by the National Commission of Fine Arts, founded in 1919, to paint portraits of the heroes of the World War for the National Gallery of Art, Washington, D. C. The other artists chosen for this work were Miss Beaux (chap. XIV), Joseph De Camp (chap. VIII), John C. Johansen (chap. XV), Edmund C. Tarbell and Irving R. Wiles (chap. XIV), and Mrs. John C. Johansen (chap. XV). The portraits assigned to Mr. Volk were King Albert of Belgium, Lloyd George, and General Pershing. As an expression of appreciation for the excellence of his portrait, King Albert honored Mr. Volk by decorating him with the Cross of Officer of the Order of Leopold II.

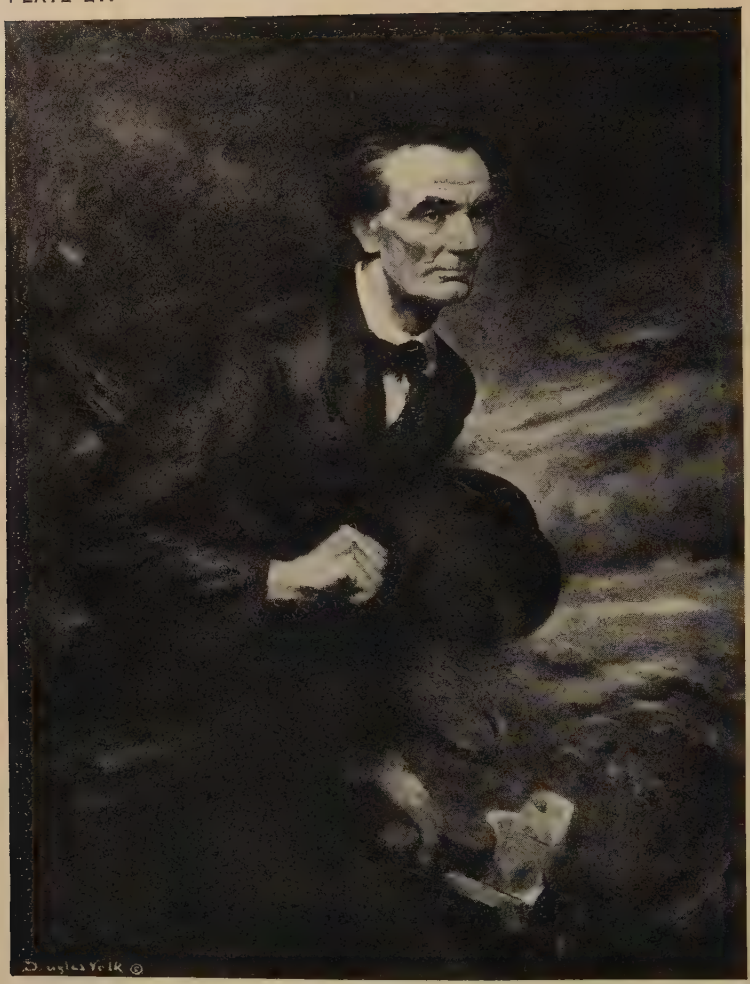
Others of Mr. Volk's important portraits are of Lincoln. One finished in 1922 is owned by the Albright Art Gallery, Buffalo, N. Y. In a few years when the light on the forehead has darkened a little, bringing the picture into truer tonal harmony, this will rank among the greatest of the painted portraits of Lincoln, even as the statues by Saint Gaudens (chap. XIX) and French (chap. XX), and the heroic bust by Barnard (chap. XXI) rank among the greatest of modeled portraits. In this portrait Mr. Volk has represented Lincoln, seated against a background in which the spirit of the time is suggested by a military encampment barely visible in the distance. "Breasting the Winds," Mr. Volk's last portrait of Lincoln, represents him as a younger man. The inspiration for these portraits came to Mr. Volk largely from the stories of Lincoln told to him by his father, Leonard Volk, who modeled the only portrait of Lincoln from life, and made the casts of his face and hands (Plate CLV). The painter also has a slight personal memory of the great man. For this work Mr. Volk used all available helps, including the casts and portrait by his father. Mr. Volk wrote: "Lincoln had a wonderful head to portray, almost baffling in its superb rugged unity and mystical contradiction. . . . . How I longed, as every artist who has attempted the task must have done, to have the man appear in life, if only for a moment, that I might visualize the splendid



Courtesy of the artist

DOUGLAS VOLK: PORTRAIT OF HIS MAJESTY ALBERT I
KING OF THE BELGIANS

PLATE LVI



Courtesy of the artist

DOUGLAS VOLK: "BREASTING THE WINDS"
PORTRAIT OF ABRAHAM LINCOLN

Peter A. Juley & Son, New York
By permission Oberlin College, Oberlin, Ohio

KENYON COX: MEMORIAL TO HIS MOTHER

Inscription: In memory of Helen Finney Cox by her son Kenyon Cox MCMXIV

Peter A. Juley & Son, New York
By permission Oberlin College, Oberlin, Ohio

KENYON COX: MEMORIAL TO HIS FATHER

Inscription: Painted by Kenyon Cox in honor of his father MCMXIV

KENYON COX:
PORTRAIT OF
AUGUSTUS
SAINT GAUDENS

Courtesy
The Metropolitan
Museum of Art,
New York

countenance which suggested so much insight, patience, and sorrow; and, above all, the winning human character that made Lincoln the idol of all divergent types of men."

In his later portraits, especially, Mr. Volk has made a real contribution to American art.

KENYON COX

Few of our artists had so difficult a time adapting their art to American taste as did Kenyon Cox (1856–1919, b. Warren, Ohio), for he was a great draughtsman and delighted most to depict the nude.

Cox's early art training was received in Cincinnati and Philadelphia. He went to Paris in 1877, and for five years studied under classic artists. On his return to America he became a noted teacher at the Art Students' League, New York City, and a writer of recognized authority on art subjects. For years he also devoted much time to illustrating.

It was at the Columbian Exposition, Chicago, 1893, where he began his work as a mural decorator, that Cox really found his place. There his strong drawing, splendid composition, and interesting color attracted much attention, as they do in his "Venice" in Bowdoin College, in his decorations of "Art and Science" for the Library of Congress, Washington, D. C., and in the "Memorials" to his mother and father in the Administration Building of Oberlin College. His mother was a daughter of Dr. Finney, who was at one time president of Oberlin College.

Cox's greatest portrait was the one he painted of Augustus Saint Gaudens (chap. XIX) in 1887. This was awarded a medal at the Paris Exposition. It represents our greatest sculptor in his studio working on the bas-relief of their mutual friend William Chase (chap. VIII). Everything that Cox introduced into that picture had special significance. On the wall back of Saint Gaudens is pictured one of the Vanderbilt caryatids modeled by him and given to the Metropolitan Museum by Mrs. Cornelius Vanderbilt in 1926; at his side is a cast of the

"Unknown Woman" of the Louvre, which both Saint Gaudens and Cox admired greatly. So much, in fact, did Cox care for that bust that he wrote the following poem:

THE UNKNOWN WOMAN

She lived in Florence centuries ago,
That lady smiling there.
What was her name or rank I do not know,
I know that she was fair.

For some great man—his name, like hers, forgot
And faded from men's sight—
Loved her—he must have loved her—and has wrought
This bust for our delight.

Whether he gained her love or had her scorn
Full happy was his fate.
He saw her, heard her speak; he was not born
Four hundred years too late.

The palace throngs in every room but this—
Here I am left alone.
Love, there is none to see—I press a kiss
Upon thy lips of stone.

Near this bust, in Cox's painting, hung the bronze bas-relief portrait that Saint Gaudens made of his only son, Homer, when he was a tot in a high chair, and at the side of that was a relief portrait of Miss Lee. The scaffolding back of the easel supported the Shaw Memorial on which Saint Gaudens was then working. The original of this portrait was destroyed by the fire which burned Saint Gaudens' studio in Cornish, N. H., in 1904. The replica, which was painted by Cox for the Saint Gaudens' Memorial Exhibition, held in the Metropolitan Museum of Art, New York, in 1908, is now in the permanent collection of that museum.

One of the highest awards bestowed on Cox was the medal of honor for mural painting given by the Architectural League in 1909.

His wife, Louise Cox (1865—, b. San Francisco), is also a well-known artist, having painted many portraits of children.

WILTON LOCKWOOD

Wilton Lockwood (1861–1914, b. Wilton, Conn.) was a pupil of John La Farge (chap. v) and later spent ten years in Paris. The work for which he is best known is the portrait of La Farge in the Museum of Fine Arts, Boston, and the paintings of peonies there and in the Metropolitan Museum of Art, New York. Whatever his subject, there is a personal charm in his work that makes one wish to see more of it.

HENRY SIDDONS MOWBRAY

The critic who believes that art, to be great, must in some measure represent, and speak to, the people of the time, cannot but feel sad as he becomes acquainted with the life and works of Henry Siddons Mowbray (1858–1928, b. Alexandria, Egypt), for it seems as though a great talent had been misdirected or misused.

Mowbray's parents, who were English, brought him to America when he was a year old. When seventeen, he was appointed to the United States Military Academy, but as he wished to become an artist, he went to Paris when he was twenty-one and studied for three years under Bonnat.

From the first, his interests seem to have been in the past. The life of the Italian people at the time of the Renaissance was especially attractive to him. He also spent much time copying the works of the masters of that period; those of Pinturicchio appealed to him most strongly.

Soon after Mowbray returned to America, he gave his attention largely to mural decorations. Those which he painted in the Appellate Court, New York City, 1899, brought him to the attention of the great architect, Charles McKim (chap. xxix), who felt that such murals would be just the decorations needed for the buildings he was designing in the Italian Renaissance style. After that they worked together on a number of commissions, including the University Club and the Morgan Library (Plate ccxxxiv), New York City. Mowbray's murals are beautiful in their academic perfectness,

but one regrets that he had not painted more in the spirit of his own time.

He was director of the American Academy in Rome from 1903 to 1904, and to the end gave generously of himself for the advancement of the work there.

The work which this group of artists has produced during the years that have elapsed since their return from Paris, proves that at that period of our art development classic training was exactly suited to our need.

CHAPTER X

INDEPENDENT PAINTERS (*Resumed*)

PAINTERS WHOSE TRAINING AND DEVELOPMENT WERE LARGELY AMERICAN: F. S. Church—Ryder—Blakelock—Abbey—Pyle—Carlsen—Pennell. MINIATURE PAINTERS: Malbone—Baer—Miss Hills—Miss Beckington—Mrs. Fuller.

In none of the groups of Independents do we find more varied types than are presented in this chapter.

FREDERICK S. CHURCH

Although F. S. Church (1842–1923, b. Grand Rapids, Mich.) was never a great artist, his quaint conceptions, published for many years in *Scribner's* and in other magazines, were too much enjoyed to allow him to be forgotten.

He did not study in foreign schools but received his art training in the National Academy of Design and the Art Students' League, New York.

Church liked best to picture beautiful maidens doing the most unheard-of things—sometimes they were making love to lions, as in "Una and the Lion," sometimes dancing with polar bears, or cooking in a chafing dish for the enjoyment of a group of waiting animals. Each one of his pictures was conceived as a fairy tale and enjoyed in the same spirit.

In spite of his lack of European training and his unusual subjects, there was something about his work which appealed even to the young artists who were returning from the Continent in the seventies, and he was early invited to join the Society of American Artists. Church found great joy in his work, and because of that his art gave much pleasure to others.

ALBERT PINKHAM RYDER

Few of our artists have caused as much disagreement among critics as has Albert Pinkham Ryder (1847–1917, b. New

Bedford, Mass.). When discussing his work the critics remind one of nothing so much as of the senseless katydids that spend their lives saying: "She did—she didn't; she is—she isn't." For example, Walter Beck says: "Ryder was a spirit that wandered in from the sea 'bringing to canvas, as no other mortal could, the salt sea, the sea of mist, the sea of light.'" Another critic affirms: "He never learned to draw, and does not know how to paint." Again we read: "It was his religious spirit which gives his pictures their charm." This idea is contradicted by Frederic Fairchild Sherman, who says: "Ryder was not of a deeply religious nature."

The titles of many of his paintings offend his artist friends and critics, for they suggest the story-telling picture. But his "Jonah and the Whale," "The Little Maid of Arcady," and "Toilers of the Sea" could have been given other names quite as appropriately. Ryder named his pictures as some parents name their children—because he liked the sound and the feel that the names gave him, though to others they might seem as inappropriate as Aunt Dinah calling her dark-skinned daughter Lily-Rose. Charles Caffin says: "This literary allusion is a source of weakness in his pictures," while Royal Cortissoz, after discussing this circumstance and Ryder's lack of technical ability, says: "Yet Ryder remains an enchanting artist, the very foibles at which I have glanced playing into his hands, assisting rather than retarding the flow of his inspiration."

A son of seafaring ancestors, almost self trained, Ryder put on canvas his own interpretations of the things he cared for deeply. Most of his canvases are small, many of them are night marine scenes, but into them he introduces touches of colors that glow, even as a jewel in the darkness catches the gleam of a far-away sunbeam. His paintings remind one of gems, of music, and of dreams; often weird and uncanny, but fascinating. To quote from Charles De Kay, who was one of the earliest critics to appreciate Ryder's art: "His is that obscure illusive quality that is to painting what Browning is

to poetry." The fact is that Ryder's art is "as you like it." It is so broad, so comprehensive, that each one, whatever his temperament, if he will seek, will find in it something that he has craved.

RALPH ALBERT BLAKELOCK

The sad life of Ralph Albert Blakelock (1847–1919, b. New York City) should be a warning to parents and educators to think carefully before giving advice to young people. His father, a New York physician, insisted on educating his son for that profession, in spite of the fact that all his interests were in the arts, and the duties of a physician were repulsive to him. When young Blakelock became of age, he decided to plan his own life, and, regardless of lack of art training, he opened a studio and began to paint.

Blakelock was unpractical but he also was a genius, and from the first produced pictures of rare beauty. In his paintings, whether large or small, one is conscious of life and action. His method of securing this effect is interesting. When he was working on "The Pipe Dance," now in the Metropolitan Museum of Art, New York, he would paint for a time, then go to the piano and play dance music. To a friend who called he said: "I've been trying all day to make them [the figures in the landscape] dance, and now I think I've got them going."

Many of Blakelock's paintings are of night scenes. The moon is high in the sky, and silhouetted against it is the lacelike foliage of trees that elsewhere is nearly lost in the darkness. In others, there are touches of glowing colors, as in his small landscape in the Albright Art Gallery, Buffalo, N. Y.; but moonlight was always his greatest inspiration.

Blakelock was a poor business man. He did not at all know how to cope with picture buyers. They cheated and imposed on him for years. As he had a large family and no independent income, he often was obliged to part with his paintings for prices far below what they were worth. Six hundred dollars is said to have been the highest price that he

ever received for a canvas. Many of them have since been sold for thousands of dollars each.

One day when conditions at home were unusually trying, Mrs. Blakelock ill, eight children to feed and clothe, rent overdue, and no money at hand, a picture dealer called. He liked Blakelock's work and ordered an enlargement of one of his sketches, promising to pay $200 for it. When the picture was finished, Blakelock took it to the dealer who, after looking at it for some time, sneeringly said: "You didn't hit it off this time, did you, Blakelock?" and refused to pay the price. After bickering for some time, Blakelock accepted a small fraction of the amount originally promised. He went home, counted the money before his wife, turned quickly, and threw it into the roaring fire. Blakelock had gone insane. He soon became violent and was removed to an asylum in Middletown, N. Y. The years that followed were harder even than those that were past. Mrs. Blakelock and the children lived in extreme poverty, part of the time in a one-room shack at the bottom of a ravine opening into the Hudson River near Catskill, N. Y. Finally, one daughter discovered that she had inherited her father's ability, and could paint pictures that resembled his. A dealer consented to buy them, but when she took them to him, he told her that she must sign her father's name to them. This she refused to do, and the business arrangement which had promised so much of comfort, was at an end.

After Blakelock had been in the asylum for about fifteen years, the dealers began to put his pictures on the market, and critics awoke to the fact that the man who had painted them was indeed a great artist. Old friends and new admirers began to ask questions about the painter. It was learned that, although he was feeble, his mental condition had improved. A committee appointed to look after his interests decided to have an exhibition of his work. When Blakelock was told of the plan, he said: "Oh, that is good, but show them on their merits alone. Do not resort to sensationalism to get a crowd to look at them, don't harp on the plight of the man who

Courtesy The Metropolitan Museum of Art, New York

ALBERT PINKHAM RYDER: THE SMUGGLERS' COVE

Courtesy The Metropolitan Museum of Art, New York

ALBERT PINKHAM RYDER: TOILERS OF THE SEA

PLATE LX

Courtesy The Metropolitan Museum of Art, New York

RALPH ALBERT BLAKELOCK: THE PIPE DANCE

Courtesy The Metropolitan Museum of Art, New York

RALPH ALBERT BLAKELOCK: INDIAN ENCAMPMENT

Courtesy The Toledo Museum of Art

RALPH ALBERT BLAKELOCK: BROOK BY MOONLIGHT

In the Maurice A. Scott Gallery, Toledo Museum of Art, Toledo, Ohio

Courtesy The Metropolitan Museum of Art, New York

EDWIN AUSTIN ABBEY: KING LEAR

SCENE I. ACT I. SHAKESPEARE'S PLAY OF KING LEAR

In the center Cordelia, dressed in pale blue, extends her hand to the King of France, who bends down to kiss it; the princess turns to address her two older sisters, Goneril and Regan, who stand at the left, one wearing a black robe lined with red and the other a rich red robe. At the right the aged King, in a white robe, is being led away by his attendants and is followed by his hound. The costumes are adapted from twelfth century styles.

painted them, for the sake of arousing interest." Hardly the remark of an insane man. The exhibition was held at the Reinhardt Gallery, New York City, in 1916, when forty-three of his finest paintings were shown. In the hope that seeing his pictures under such favorable conditions would entirely restore his mind, an old friend took Blakelock to the exhibition. The visit was a great joy to him. The hardships and sufferings of the years were forgotten for a time, and he talked intelligently of the merits of the different canvases, and recalled the joys and perplexities that he had experienced while painting them.

From the exhibition of his pictures, and in other ways, a fund of $10,000 was raised and set aside to make Blakelock comfortable for the rest of his life. His mentality never became normal, but for about three years he took a happy interest in art and in life.

It is said that "money talks." Sometimes it does and says nothing, but in this connection, where money at the right time would have been such a blessing, it says much, for it gives an idea, as perhaps nothing else could, of the changed estimate of Blakelock's work. Eleven paintings for which he had received less than $2,000 were sold in the Lambert Collection for $46,990, while his greatest picture, "Brook by Moonlight," was purchased by the trustees of the Toledo Museum of Art for $20,000.

EDWIN AUSTIN ABBEY

The parents of Edwin Austin Abbey (1852–1911, b. Philadelphia), came very near making the same mistake as did Blakelock's. Abbey wanted to become an artist. His parents wished him to study medicine or law. They finally compromised, as is often the case, on what pleased neither of them, and at the age of nineteen the boy was apprenticed as a printer's "devil" to Mr. Childs, editor of the *Public Ledger*, Philadelphia. To appease the youth, it was finally agreed that he should study drawing a few hours each week at the Pennsylvania Academy of the Fine Arts. The old legend of

the camel getting his head into the tent, then crowding in his whole body was enacted over again. It was not long before Mr. Childs noticed Abbey's entire lack of interest in printing and his apparent interest in something outside of the office. He questioned the boy, learned of his love of art, and asked to see his drawings. It took the keen editor but a few minutes to recognize Abbey's talent, and as the *Ledger* was not an illustrated paper, he gave the boy a letter of introduction to Harper & Brothers, New York City. *Harpers Weekly* was then a unique publication, attracting much attention because of its pleasing illustrations. When the head of the Art Department asked Abbey to become one of his assistants, it seemed to him too wonderful to be true. It mattered not at all that his pay was to be but seven dollars a week. His first illustration was published in 1871 when he was nineteen.

Abbey was a great reader, and for years the people of an earlier time had been of chief interest to him. When this was discovered at the office, commissions for drawings of people of the seventeenth and eighteenth centuries began to be given to him. When Abbey had been in the Harper office for about seven years, he was selected to illustrate the poems of Robert Herrick. As the scenes were laid in rural England, he was sent there to do the work. That country and its people so delighted him that instead of remaining but a few months he made England his home.

For years Abbey worked entirely in pen and ink, then "for recreation" he took up water color; later he worked in pastels, and at last oil colors became his favorite medium for expression. Though his pen-and-ink illustrations of Shakespeare's plays are superior to those done by other artists, and his water colors and oil easel pictures rank with the greatest, the works by which he now is best known are his murals in the Boston Public Library and in the capitol at Harrisburg, Pa. In his paintings, as in his drawings, he nearly always pictured people of an earlier period, but because of the store of knowledge he had accumulated, he was able to do it as if the time were his own.

When the Boston Public Library was being erected, Augustus Saint Gaudens (chap. XIX) urged the architects, McKim, Mead and White (chap. XXIX), to employ American artists to decorate the interior. After much hesitation they invited Whistler (chap. VII), Abbey, and Sargent (chap. XIII) to decorate all but the main hallway, which they decided to have done by the French artist Puvis de Chavannes. Whistler declined, for he felt himself too old to attempt so important a commission. Chavannes did not feel able to come to America to study the building, but the color scheme and the necessary measurements were sent to him and he designed his murals to harmonize with them.

Soon after Abbey had received tne Boston commission, he purchased a beautiful estate at Fairford, England, and erected one of the largest studios in Europe. It was there that he and Sargent painted their murals. Abbey chose "The Holy Grail" as the subject for his decorations, because he considered it one of the most beautiful of Anglo-Saxon legends. The murals consist of fifteen panels that form a frieze around the delivery room of the Library. They picture the experiences of Sir Galahad, the stainless youth of King Arthur's circle, in his quest for the Holy Grail.

It is interesting to compare Abbey's picture of Galahad as he is starting on his quest with an interpretation of the same subject by Watts, an English painter. In both, the youth is noble and the horse is white, but there the similarity ceases. In Watt's picture, Galahad is in heavy armor; in Abbey's, in a red robe, though in Tennyson's poem he is described as dressed in white, the color symbolic of innocence. Abbey considered red more appropriate because that color symbolizes purity that has stood the test of temptation. It also is interesting to compare the color and value of these decorations with that of the murals in the Library of Congress, Washington, D. C., which, because they are surrounded by white marble, are very light. The Abbey murals are strong and rich in color in harmony with the room, in which the woodwork is black walnut.

Both decorations take their place perfectly and add to the beauty of their surroundings.

Abbey's next important commission was to paint the scene of the coronation of King Edward VII of England. For this, numerous portraits had to be painted. That work gave Abbey many annoyances. It is said that the only people who were on time for their appointments and who were always considerate and pleasant to work with were the King and Queen themselves. The most flattering recognition of the merit of this work came when George V invited Abbey to paint the scene of his coronation. This he declined, for he felt he could not again endure the trials incident to such a work.

Abbey's last and largest commission was for murals for the Pennsylvania capitol, Harrisburg. He died when they were about half completed. In them are found all the attributes of good mural painting (chap. v). In form and color they are adapted to that beautiful building. They also tell of the history and resources of the state in such a way that they are true educators. The first to be painted were the large lunettes and circular decorations in the great rotunda. The lunettes are four in number. The first, "The Spirit of Religious Liberty," pictures angels guiding the ships in which William Penn and his followers were borne to the New World. The second, "Science Revealing the Treasures of the Earth," represents miners starting to their work far beneath the surface of the earth. In the third Abbey has suggested the "Spirit of Light" by beautiful maidens with light, like little flames, coming from their hands. In the distance is pictured an oil field with numerous derricks. The last decoration, "The Spirit of Vulcan," shows the interior of a steel foundry. The figures in the medallions between the lunettes symbolize, respectively, religion, law, art, and science, each satisfying in itself and adding its part to the beauty of the whole.

Abbey's other murals in the capitol are on the walls and in the shallow dome of the house of representatives. The central panel on the south wall is entitled "The Apotheosis

of Pennsylvania." In this he has pictured the men who helped to make the history of that great commonwealth. In the chief group one recognizes William Penn, Benjamin Franklin, and Robert Morris. To add still further to the impressive effect, there is engraved underneath the composition the injunction from Deuteronomy: "Remember the Days of Old, Consider the Tears of Many Generations: Ask Thy Father and He Will Show Thee, Thy Elders, and They Will Tell Thee." As Mr. Royal Cortissoz has truly said: "If there is any moral force in art, then 'The Apotheosis of Pennsylvania' should help weightily in the making of a better state."

Before becoming acquainted with the other panels, let us look at the decoration in the dome of this room where "The Hours" are represented by young women clothed in draperies dark or light according to the time each represents. Their background is the sky, toning from the colors of sunrise into night. A beautiful conception rendered with consummate skill. In the second panel is portrayed "Penn's Treaty with the Indians." Abbey has pictured this scene under that great elm tree at Shackamaxon[1] where was drawn up that document which Voltaire described as "the only treaty between savages and Christians that was never sworn to and that was never broken." The third panel is entitled "Valley Forge." Though Abbey chose to reside in England, one cannot study this composition without recognizing the patriotism of the man who painted it, for the courage and suffering during that trying period of our nation's life are pictured with deep feeling. The fourth panel, "The Reading of the Declaration of Independence," was designed and begun by Abbey, but finished after Abbey's death by Ernest Board.

These decorations are about half of the original commission, which is said to have been the largest ever given to a single artist. Violet Oakley (chap. xv) was selected to decorate the remaining space.

[1] Shackamaxon was called by the Indians Sakimaxing, "place of kings," and is now known as Kensington. The spot where the tree formerly stood is marked by a stone.

Many honors were bestowed on Abbey because of the excellence of his work. He was decorated by several European governments, and was made a member of the Royal Academy, London, and of the National Academy of Design, New York City. His easel paintings, such as "King Lear" (Plate LXII), are real achievements, his pen-and-ink illustrations have not been excelled, and his mural decorations have done much to make that class of painting popular in America.

HOWARD PYLE

Turning from the greatest illustrator of the works of Shakespeare we are now to become acquainted with America's most noted general illustrator, Howard Pyle (1853–1911, b. Wilmington, Del.). Pyle was loved by the American people because of his hundreds of illustrations which they could understand, and by his many students because of his absolute devotion to their welfare.

His art is as entirely American as it is possible, at this time of easy communication, for an art to belong to any one country. Not only did Pyle not study abroad, but he did not travel abroad until 1910. He never returned from that trip, for he died in Florence during his European sojourn.

Pyle's art training was obtained in private schools and the Art Students' League, New York City. As his early attempt to make a living by his art was unsuccessful, he went into business, and for a time his painting was limited to the "off hours" when, for love of the work, he began to write stories and to illustrate them himself. They soon became so popular that he gave up his other business and devoted all of his time to writing, painting, and teaching.

Like Abbey, Pyle was always fond of picturing the past; the Revolutionary time and the thrilling adventures of pirates were of most interest to him. He made these subjects so entirely his own that he pictured the scenes as if he had been an eye-witness of the stirring events. Many of his illustrations were painted and reproduced in color. They are so rich and glowing

that, regardless of subject, they could not have failed to gain public favor.

America has produced several great art teachers, West, Hunt, Duveneck, Chase, Cox, and others, but not one of them exerted a more helpful influence than Howard Pyle. He taught in Drexel Institute, Philadelphia, in the Art Students' League, New York, and in his own school at Wilmington. As soon as his students were sufficiently advanced, he obtained commissions for them; thus they were enabled early to find profitable employment through their art. He was not particularly enthusiastic over women students. This was not because he thought they had less artistic ability than men, but because most of them would doubtless marry and not continue actively in the work. On account of this attitude on his part it is of special interest to note that of all his students, the one who today ranks the highest is a woman — Violet Oakley (chap. xv). It is estimated by some writers that half of our illustrators of today received part, at least, of their training under Pyle. Maxfield Parrish (chap. xvi) is probably the best-known man who studied under him.

Pyle believed in American training for American art students. He felt it dangerous for them even to travel abroad until their style was well established. He also advised his students to write and illustrate their own production, for he felt that to be the best way to stimulate the imagination and to develop power to visualize a scene. No tuition was charged in Pyle's Wilmington School. He had been so successful that he did not need the money, but taught for the love of helping others toward self-expression. Only those of real talent were allowed to enter. His Saturday-afternoon lectures were open to the public and attracted many people. They were often spoken of as "bracers," so strongly did they make one feel the importance of art and the possibility of America's high attainment in art.

Pyle, like Inness (chap. iv), whom he admired greatly, was a Swedenborgian. He also believed that "artistic expression to be valuable must be the outpouring of deep beliefs and strong

purposes; in short, that character is the basis of art as of other things great."

Some of Pyle's most important books are *The Merry Adventures of Robin Hood* and *Otto of the Silver Hand*. Of his magazine articles, "Travels of the Soul," "Pepper and Salt," and "The Garden behind the Moon," with their illustrations, are masterpieces. He also painted easel pictures and mural decorations of unusual merit. Of the former, none, perhaps, is superior to "Marooned" or the "Flying Dutchman" in the Pyle Memorial Gallery, which was opened in 1923 by the Wilmington Fine Arts Society in Wilmington Institute Library. In this gallery one room is devoted to Pyle's black-and-white illustrations and sketches, another to his oil paintings, and a third is a replica of the living room in Pyle's Wilmington residence. In it are eight murals, the ceiling decorations, and a fireplace done by Pyle. Others of his murals are in the capitol, St. Paul, Minn., and in the Essex County courthouse, Newark, N. J.

EMIL CARLSEN

Although Emil Carlsen (1853—, b. Copenhagen, Denmark) is recognized as America's greatest living painter of still life, he is almost as well known for his pictures of landscapes and marines. In painting, Mr. Carlsen was self taught. He says: "I picked up what I could from nature." His training in the Royal Academy at Copenhagen was in architectural drawing. When he came to America in 1872, after having completed his military service in Denmark, he went to Chicago and became an architectural draughtsman, but the work was so distasteful to him that he soon gave it up and decided to devote his life to painting.

During the next few years he came to know most of the financial perplexities that could assail an artist. That he had a "bank account for a week" in 1885 was considered worthy of note. He then went to France and spent two years "painting yellow roses" for a New York art dealer whose pictures must

Copyright by Edwin A. Abbey. From a Copley Print; copyright by Curtis & Cameron, Publishers, Boston

EDWIN AUSTIN ABBEY: GALAHAD THE DELIVERER

One of the mural paintings in the Boston Public Library illustrating the Legend of the Holy Grail

By permission The Pyle Memorial Gallery, Wilmington, Del. Photograph by Joseph N. Pearce, Philadelphia

HOWARD PYLE: MURAL

Painted by the artist for his home; now in the Pyle Memorial Gallery, Wilmington, Del.

HOWARD PYLE: ILLUSTRATION

"ABBOT OTTO, OF ST. MICHAELSBURG, WAS A GENTLE, PATIENT, PALE-FACED OLD MAN"

From *Otto of the Silver Hand* by Howard Pyle. Courtesy Charles Scribner's Sons

PLATE LXVI

EMIL CARLSEN:
THE WHITE JUG

Courtesy of the artist

EMIL CARLSEN:
DINES CARLSEN
AT TEN

Courtesy of the artist

Photograph by Peter A. Juley
& Son, New York

Courtesy of the artist

EMIL CARLSEN: MADONNA OF THE MAGNOLIAS

PLATE LXVIII

Courtesy of the artist

EMIL CARLSEN: "O YE OF LITTLE FAITH"

come "from abroad" to satisfy his patrons. Again Mr. Carlsen rebelled, broke his engagement, and returned to America. In 1887 he became director of the San Francisco Art School; after four years he again returned to New York "penniless and happy." For years he was a teacher in the National Academy of Design, New York, and in the Pennsylvania Academy of the Fine Arts, Philadelphia. After financial success came to him, he gave up teaching because, as he said, "I had fifty years of it, and stopped. Too hard work."

Mr. Carlsen's early paintings do not differ radically from those of many other artists, but gradually he has developed a style decidedly individual; especially is this true of his paintings of still life which are light in tone value and subtle in contrasts. Though ochre is the dominant color, it is beautiful, for through it breathe all the hues of the rainbow. He uses a very limited palette—gaining his wonderful effects with only yellow ochre, rose madder, cobalt blue, and white. In excellence, his still life ranks with Chase's (chap. VIII), but in methods of work and results sought, they are almost exact opposites. Chase's method was dashing and clever. He often painted fish, iron pots, and pottery. Many of his pictures are dark in tone with gleaming lights to give interest. Mr. Carlsen's method is more painstaking; there is no muddling, but careful thought is evident in every brush stroke. He seldom loads his pigments and uses but little vehicle, and his drawing and modeling are excellent. Although the still life he paints is often rare and costly, such as Roman glass and old pottery, one feels that his chief thought is not of its money value, but of the interesting gradations of color seen on its surface. Carlsen's pictures are full of atmosphere, and, though painted with breadth, they do not require distance in order to give entire satisfaction.

His landscapes are full of the light and charm of the out-of-doors. Of his portraits, those of his son Dines, now an artist of promise, are best known. His "O Ye of Little Faith" is one of the most impressive religious pictures of modern times. One could wish the clouds were a little less pronounced, but the

light on the water and the suggested figure of the Christ coming directly toward us are satisfying. It is not surprising that Mr. Carlsen calls this picture his religion and refuses to part with it at any price. His marines are never storm swept, but they represent quiet waters under blue skies. "The Open Sea" in the Metropolitan Museum of Art, New York, and one having the same name in the Museum of Fine Arts, Syracuse, N. Y., are excellent examples of this class of his work.

Mr. Carlsen has had many one-man exhibitions. One of the most representative of them was held in the Corcoran Gallery of Art, Washington, D. C., in 1923, when about sixty of his pictures were shown. There all classes of his work were represented at their best. In them there was no blackness, no striking contrasts, just subtle charm.

Not only is Mr. Carlsen a great artist, but his judgment as an art critic is such that he has been invited to serve on many national and international art juries.

JOSEPH PENNELL

The American artist who became the closest personal friend of Whistler (chap. VII), and whose etchings and lithographs rank close to those produced by that great master, was Joseph Pennell (1860–1926, b. Philadelphia), whose first American ancestor came to this country with William Penn on his second voyage from England.

Mr. Pennell's art training was received entirely in the Pennsylvania Academy of the Fine Arts, Philadelphia, where in 1880 he etched his first plate. He was encouraged to go on in this line of work by James L. Claghorn, then president of the Academy, for he recognized the etching to be exceptional work for a student. From those early days Pennell has possessed the ability of artistic selection, and an instinct for draughtsmanship that has been happily likened to the natural ear for music which makes it almost impossible to wander from the key. Because of the rich quality of his line work, Pennell has been called the "painter-etcher." Indeed, one critic says

the only reason his name was not famous as a painter was "solely because the publishers and the public have not allowed him the time necessary for the making of paintings in oils, water colors, and pastels."

Pennell was married in 1884. In writing of the life of the Pennells, Mr. Frederick Keppel says: "We all know of the beautiful union between Robert Browning and his wife Elizabeth; but this historic intellectual partnership was not more complete than that between Joseph and Elizabeth Robins Pennell." For a time they lived in London, then traveled over most of the world, Mrs. Pennell writing books and magazine articles and Pennell illustrating them. Their first book, *Our Canterbury Pilgrimage*, was published in 1885. They sometimes wrote jointly, as in *Lithography and Lithographs*, published in 1898, *The Life of James McNeill Whistler*, published in 1908, and *The Whistler Journal*, published in 1921.

Pennell also wrote by himself, and lectured, but it was as an etcher and lithographer that he did his greatest work. Unlike many artists of the needle, he worked directly on the copper. He chose his view, and even if it was seen best from the center of a crowded street, as often happened when he pictured city buildings, there he stood and made his drawing with no thought apparently of the people who stopped to watch him work. Like Whistler and most other strong etchers, Pennell often printed his own plates, so that many of his etchings are entirely his work. He always destroyed a plate as soon as it showed the least sign of deterioration from the wear of the printing press. One reason why his etchings printed so perfectly was because he knew each step of the work himself. He illustrated the books of such prominent writers as W. D. Howells, Mrs. Van Rensselaer, Henry James, John Hay, and F. Marion Crawford, but it was in the etchings and lithographs in which his choice of subject was in no wise trammeled that he achieved his greatest successes.

So extensive was Pennell's production, in the fifty years in which he was at work, that it is possible only to suggest its

scope. His "London Impressions" are invaluable as historic records; for even there, where relics are honored as they are not as yet in America, old buildings are razed and replaced by new. Of his drawings of that historic town, Hamilton Wright Mabie says: "Pennell has caught the richness of old buildings and the picturesqueness of a hundred gardens, alleys, gateways, vistas, towers, and steeples. The very smoke which confounds London and arrests its tremendous life with a mere effluence of vapor, a settling of clouds, gives it a splendor as rare and rich in certain lights as colors of Rembrandt."

Most of Pennell's drawings are of day effects, but he also gloried in the night, and succeeded in picturing it as has perhaps no other artist except Whistler. One cannot conceive of a more beautiful mezzotint rendering of the late twilight hour than his "Westminster, Night, from My Window." The rich darkness of the buildings silhouetted against the hazy sky, the sparkle of street lights, many of them mirrored in the river below, make it seem a picture, not of a modern city, but of a bit of fairyland.

Besides his many interpretative English scenes, Pennell made drawings in France, Wales, Belgium, Germany, Spain, and other countries, each true in spirit as well as in line to the particular locality pictured. But his selection of subjects in the homeland, and the sentiment shown in many of these compositions, prove, regardless of some suggestions to the contrary, that at heart he felt as Henry van Dyke has so delightfully expressed it:

> Oh, London is a man's town, there's power in the air;
> And Paris is a woman's town, with flowers in her hair;
> And it's sweet to dream in Venice, and it's great to study Rome;
> But when it comes to living there is no place like home.

In the group of etchings entitled "Philadelphia Old and New," a number of small buildings of historic importance, such as the Friends Meetinghouse and the Girard Trust Building, are given the place of honor in the composition, tucked in, as they

are, between modern skyscrapers. The etchings entitled "Vulcan's Capital" picture the great steel industry of Pittsburgh; those of Niagara Falls not only show the beauty of the falls and the bridge constructions, but even give an aspect of beauty in the rendering of the massive power houses. His special delight was picturing scenes in New York City, his home during the last years of his life. The skyscrapers were a source of inspiration to him. He said: "If Broadway were a street in a European city, centuries old, Americans would flock there to see it."

After Pennell returned to America to live, he made warfare against the unsightly billboards which hide many beautiful views along our country roads; in fact, the lessening of that nuisance in some localities was due largely to his efforts.

Shortly after the World War, Miss Leila Mechlin, secretary of the American Federation of Arts (chap. VIII), assembled a group of fifty-one "Drawings and Lithographs of War Work in America" made by Pennell with permission of the government. They were first shown in the National Gallery of Art, Washington, D. C., and later in many other cities. Previous to these, Pennell had made many drawings of war work both in England and in France. In the introduction to the catalog of the American series of drawings, he wrote: "Not only have I seen the Wonder of Work in these three lands today, but before the war I saw it in Belgium, Germany, and Italy. I am not going to make comparisons—but I am going to say that the Wonder of Work is more wonderful in the United States than anywhere else in the world today." Many people of prominence wrote to Pennell expressing their appreciation of the drawings; among them was Woodrow Wilson, a note from whom said: "They are remarkably interesting and remarkably fine."

Pennell left his estate, valued at $250,000, in trust to his wife; at her death it all goes to the nation. He said he was leaving it in this way because the United States is now encouraging artists and had encouraged him. The capital is to be

kept intact and is to be known as the Pennell Fund, the income to be used for three purposes: (1) To purchase additions to the Whistler Collection which Pennell and his wife presented to the Library of Congress in 1920. (2) To provide for the formation of the J. and E. R. Pennell Collection, which will include his books, drawings, and manuscripts. (3) For the founding of a calcographic museum where etched plates and lithographic stones will be acquired and prints made of them to be sold at a nominal price to art students.

The most comprehensive memorial exhibition of the work of Joseph Pennell was held in the Library of Congress in April, 1927. This exhibition included not only many of his etchings, lithographs, drawings, and water colors, but also some of his manuscripts and books, and even the brushes, tools, and press so personal to him.

After reading the long list of galleries, both here and in Europe, which own Pennell's etchings and lithographs, and of the many honors which have been bestowed upon him, there seems no question that his work has received more universal recognition than has been given to that of any other American artist, while Robert Underwood Johnson, secretary of the American Academy of Arts and Letters, says: "What Sargent was to the art of painting Pennell was to the illustrative arts — our foremost American representative."

MINIATURE PAINTERS

Miniature painting, so popular here in the eighteenth century and then for a time almost forgotten, is again being looked upon with such favor that no discussion of American painting would be complete without some space being given to this most exquisite, most delicate, of the arts. Looking backward, we find that this work first came into favor in the early part of the sixteenth century. The master miniaturist of that period was none other than Hans Holbein, the younger, who painted both in Germany and in England. The art also flourished in France and Italy.

In America a goodly number of the early portrait painters, including Copley, Peale, Trumbull, and Fulton, made miniatures, but our early master in this art was Edward G. Malbone (1777–1807, b. Newport, R. I.), who in youth showed remarkable talent, and at the age of nineteen became a professional miniature painter in Boston. He was patronized by the English consul and other people of cultured taste.

Malbone went to Europe with Allston (chap. III) in 1800. After traveling on the Continent he spent some time in London, where his work received the approval of West (chap. III), who said: "I have seen a picture painted by a young man named Malbone which no man in England could equal." His greatest miniature, "The Hours," now in the Providence Athenaeum, pictures three beautiful maidens representing the past, the present, and the future.

In the forties, miniature painting became almost a lost art in America owing to the invention of the daguerreotype, and later it was given another setback by photography; but in 1899 it took on new life through the stimulus given it by the American Society of Miniature Painters which was organized at that time. One of the founders and a leader in that organization is William J. Baer (1860 —, b. Cincinnati), who for years was not even an admirer of miniature painting. After he had received his art training in Cincinnati and Munich, he spent some time painting life-size portraits, illustrating for magazines, and teaching in the School of Applied Design for Women and in Cooper Union, New York City. After Mr. Baer had completed an unusually successful portrait, he was asked to make a miniature of it. He objected, but finally painted it, and soon miniature painting became his chief occupation.

None of our miniature painters is doing stronger and more pleasing work than Laura Coombs Hills (1859 —, b. Newburyport, Mass.). After Miss Hills had studied in the Cowles Art School, Boston, and in the Art Students' League, New York City, she spent some time in England and there, by herself, began working on ivory. Her miniatures are painted in a

broader, freer way than those of most other artists; they are also brighter in color. In fact, Miss Hills's interest in color comes next to her interest in people. She has painted nearly three hundred portraits, men, women, and children appealing to her about equally. She has exhibited and been awarded prizes in many American and English exhibitions. Her portrait of "Perses" is in the Metropolitan Museum of Art, New York.

Other artists who have painted miniature portraits of merit are Alice Beckington (1868—, b. St. Louis, Mo.) and Lucia Fairchild Fuller (1872–1924, b. Boston). Miss Beckington's portrait of her mother and Mrs. Fuller's "Portrait of a Child," both in the Metropolitan Museum of Art, are excellent examples of their work.

The easel pictures, murals, and miniatures discussed in this chapter, though so unlike in size and subject, have all been produced in the same spirit. The real artist, whatever his subject or medium, is ever longing, ever striving to reach his ideal.

CHAPTER XI

THE IMPRESSIONISTIC MOVEMENT

IMPRESSIONISTS OF FRANCE. AMERICAN AND IMPRESSIONISTIC TRAINING: Robinson—J. A. and J. F. Weir—Twachtman—Miss Cassatt—Hassam—Reid—Glackens—Frieseke—Miller.

In the eighties, a new and powerful influence came to American art—that of the Impressionists of France. The leader of that movement was Manet, who, like Delacroix and Courbet, earlier French painters, and the Barbizon artists (chap. IV), insisted that there was beauty in common things. He also was convinced that an artist should give his own impression of a scene instead of attempting to represent it literally, or according to the ideas of other artists. Manet reached these conclusions through his close acquaintance with nature, by his study of the paintings of the great Spanish artist Velásquez, and through the influence of Japanese art which led him to recognize beauty in the natural arrangement of figures in a composition instead of in the pyramidal or other arrangements based on geometric forms which for so long had been approved by European artists.

IMPRESSIONISTS OF FRANCE

In 1871, Manet and the other artists in Paris who held similar ideas had an exhibition of their work. Because so many of their paintings were catalogued as impressions of this or of that, the critic who wrote of the exhibition spoke of it as the Salon des Impressionistes. The name was so pertinent that it was not long before the artists of this special group were called Impressionists. Those first Impressionists painted their impressions, but their work was very unlike that which is now associated with the followers of that school, for the earlier artists were almost oblivious of color.

During the year of that first exhibition, two of the followers of Manet—Claude Monet and Camille Pissarro—went to England. Through their study of the landscapes painted by Turner and Constable, they realized for the first time the importance of light and color in a picture. They also became acquainted with the unusual method of painting adopted by the Pre-Raphaelite Brotherhood, a group of earnest artists who accepted as their masters the Primitives of Italy, but who had come to work in the "arrested stroke"—a method by which the pigments are put on the canvas in dots or dashes instead of by the usual sweep of the brush.

At about the same time, Seurat, another artist associated with the new movement, saw a book on color written by Professor Rood of Columbia University, in which he proved that pure colors placed side by side, relying on the eyes to blend them, would produce a more brilliant effect than when they are mixed. For example, when blue and yellow pigments are placed close together and viewed from a distance, a more brilliant green is obtained than from the mixing of those colors. Many of the Impressionists accepted Rood's conclusions, and found the "arrested stroke" best suited to their needs.[1] So greatly did these later discoveries change the ideas of that group of French artists called Impressionists, that they came to give almost their entire attention to sunlight and its effect on form and color. The Impressionistic movement, therefore, is not entirely French, as many have supposed, but was developed in France by French artists from their study of the art and scientific color experiments of France, Spain, Japan, England, and America. This is of especial interest because no ancient or modern influence that has been exerted on art has been more helpful and far-reaching than that of the Impressionists. The emphasis they have given to light and color has opened the eyes of both artists and laymen. All painters, the world over, who are at all abreast of the times, are working in a much lighter and more intense key than before that influence was felt.

[1] Adapted from *The Story of American Painting*, by Charles H. Caffin.

Martin Wood says: "The French Impressionist school will take rank, I believe, with the greatest schools of the world. Never an art so responsive. Manet, Monet, and Degas are the most characteristic, most sure of lasting fame."

THEODORE ROBINSON

The artist who first brought this new influence to America was Theodore Robinson (1852–96, b. Irasburg, Vt.). When he first went to France, he studied in Paris under the classic teachers, Carolus-Duran and Gérôme. In 1884 he went to Giverny where he spent four years studying with Monet, and became a close friend and follower of that famous Impressionist. From him Robinson not only learned to paint impressions of what he saw, eliminating all detail, but, what was even more important, he learned to see color—glowing, joyous color in the sunlight, and, most wonderful of all, he also came to recognize color in shadows. Before the influence of the Impressionists, all artists had painted shadows dark and colorless. Robinson painted in the "arrested stroke"; he used pure prismatic colors and relied on distance to blend them.

Robinson's art life in America was spent largely in the low country of the Delaware and Hudson River Canal region. His paintings are so full of light and color, so unlike the pictures to which the American people were accustomed, that it took the critics years to form a correct estimate of them. Even at his death, an offer of one of his paintings was declined by the Metropolitan Museum of Art, New York. Later the museum acquired three, and values them highly. Robinson is best represented in private collections. As an artist of unusual ability and as a herald of color to Americans, Theodore Robinson should always be remembered by his countrymen.

J. ALDEN WEIR

Another artist who early accepted the ideas of the French Impressionists and did much to bring their influence to America

was J. Alden Weir (1852–1919, b. West Point, N. Y.). He belonged to a family of painters and teachers. His father, and first art teacher, was Robert Weir (chap. IV), and one of his brothers, John Ferguson Weir (1841–1926, b. West Point, N. Y.), was director of the School of Fine Arts, Yale University, from 1869 to 1913. Among John F. Weir's best works is "Forging the Shaft" in the Metropolitan Museum of Art, New York.

After J. Alden Weir left West Point, he studied for two years at the National Academy of Design, New York City. He then went to Paris where he worked under Gérôme. He remained abroad for fourteen years, studying, sketching, and traveling in Spain and Holland as well as in France, where he gained more from the Impressionists than he had been able to get from the artists of the Academies. Under the influence of the Impressionists his work, which had been somber in color and formal in technique, changed greatly.

Weir is best known for his portraits and genre pictures, but he has painted some beautiful flower studies and landscapes. His color, though clear and vibrating, is usually subdued. The most pronounced characteristic of his paintings is the excellence of their tonal quality, each color and value taking its place on his canvases as the notes produced by the different instruments take their places in a great orchestral composition. Of his "Green Bodice," Kenyon Cox (chap. IX) says: "Its paramount quality is the perfection of tone and a delicate observation of the gradations of light which would make it hold its own in any company." Of Weir, Duncan Phillips says: "He can see an interesting distinction in a person or a sheep pasture, where we could only see a very homely person and a very stony pasture. He can make us see what he means, and whether we are convinced or not, we like him for feeling that way about it. He indeed looked up instead of down at people and places."

Perhaps, as has been said, Weir liked best to picture "midsummer at the hour approaching noon," but he fascinates us with his night scenes which are almost uncanny in their

From a "Thistle" Print. Copyright Detroit Publishing Co.

THEODORE ROBINSON: GIRL SEWING

PLATE LXX

Courtesy Corcoran Gallery of Art, Washington, D. C.

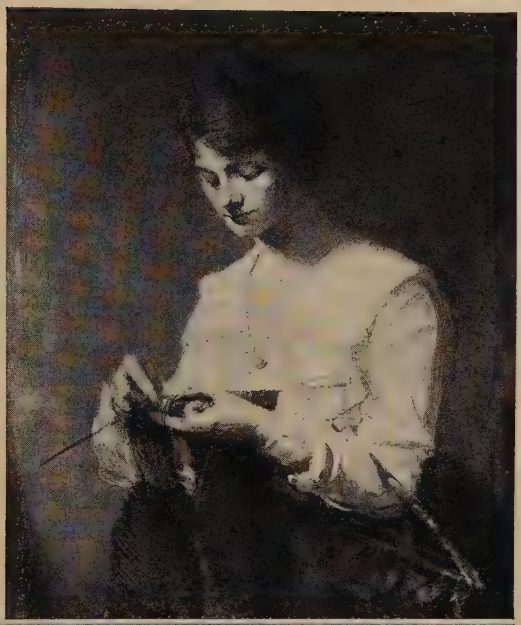
THEODORE ROBINSON: VALLEY OF THE SEINE
FROM GIVERNY HEIGHTS

Courtesy Mr. Charles V. Wheeler, Washington, D. C.

J. ALDEN WEIR: FARM IN WINTER

J. ALDEN WEIR:
KNITTING FOR
SOLDIERS

Courtesy Phillips Memorial
Gallery, Washington, D. C.



Courtesy The Metropolitan Museum of Art, New York

JOHN F. WEIR: FORGING THE SHAFT

PLATE LXXII

JOHN H. TWACHTMAN:
NIAGARA

Peter A. Juley & Son, New York

JOHN H. TWACHTMAN:
THE HEMLOCK POOL

Courtesy Milch Galleries, New York

Peter A. Juley & Son, New York

darkness; whether his landscapes represent day or night, they are true to the character of the scene that attracted him. Of his "Ploughing for Buckwheat" Guy du Bois writes: "Weir painted on it for more than three years and put his soul into it—the soul of a modest American who intuitively shuns the vulgar side of materialism, and yet makes of it most successful models, vivid symbols of the spirituality of the world." His method of work changed with the years as entirely as did that of Inness (chap. IV). Like many other artists they found their mode of best expression through countless experiments.

Weir was one of the founders of the Society of American Artists (chap. V), but he withdrew from it in 1898. After the death of Alexander (chap. VIII) in 1915, Weir succeeded him as president of the National Academy of Design, and held that office until his death. He was given many honors and important prizes, including gold medals at the Exposition at St. Louis, Mo., 1904, at the National Academy of Design, 1906, and at the Corcoran Gallery of Art, 1914. His work has been purchased by the French government, and he is represented in most of the important art galleries of America.

JOHN H. TWACHTMAN

Although John H. Twachtman (1853–1902, b. Cincinnati, Ohio) died so many years ago, his art even now is ahead of the time. He studied in the National Academy of Design, New York City, in Munich and in Italy under Duveneck (chap. VIII), and with classic teachers in Paris, but it was the Impressionists who were his greatest inspiration, for through them he came to see light and color.

After his return to America, he made his home on a farm near Greenwich, Conn., where he lived so close to nature and studied it so lovingly that he came to see beauties entirely hidden from the ordinary observer. Twachtman never gave literal interpretations of nature, but strove constantly to express the spirit of the scene that he was representing. He believed, as did Whistler (chap. VII), that painting, like music,

should be abstract, and that the time will one day come when realistic paintings will be classed with the musical compositions that too closely imitate natural sounds.

The subjects which appealed to Twachtman varied greatly, for he painted all seasons of the year with equal pleasure. Most of his pictures are light in tone, but the technique differed according to his mood and the subject he was depicting. On some of his canvases the paint is loaded heavily; on others the desired effect is obtained with scarcely more than a frotté, while in some places the canvas is left untouched.

In his room at the Art Palace of the Panama-Pacific Exposition, San Francisco, 1915, it was interesting to study his different methods of expression and to compare them with those of other artists who had painted the same or similar subjects. For example, his "Niagara" (Plate LXXII), where the entire canvas was less than two feet in height, brought to the observer much more of the spirit of that great cataract than the "Niagara Falls from the Canadian Shore," many times its size, painted by F. E. Church (chap. IV), which could be studied in a near-by room. While the latter is hard, dry, and uninteresting in its excess of detail, the little Twachtman canvas is full of light, atmosphere, and spray — the kind that makes the air heavy, and feels damp against one's cheek. A careful comparison of these two pictures shows plainly the emancipation of modern American painters.

A similar charm is found in the many snow scenes painted by Twachtman. It is said that he was the first American artist to represent shadows on the snow as blue. Probably nothing helps a layman to see color more clearly than the study of light and shade on snow. Of his "Brook in Winter" Caffin says: " . . . . it is the soul, as it were, of the still dormant world that he has rendered. Never has the suggestion of the abstract been better expressed through the subtle resources of modern methods of painting." In "An Appreciation," Dewing says: "In defining the quality of Twachtman's paintings, one would say that first of all he was a master

of values—as much so as Whistler," while Childe Hassam tells us that it is the beauty of design in Twachtman's paintings that attracts him most strongly.

Twachtman founded in 1898 the organization known as "Ten American Painters." The original members were De Camp (chap. VIII), Dewing and Simmons (chap. IX), Metcalf (chap. XII), Benson and Tarbell (chap. XIV), and Weir, Twachtman, Hassam, and Reid (in this chapter). When a member dies, another artist is elected to the group. The primary reason for this banding together was to have yearly exhibitions independent of the rulings of a jury.

No one has better expressed the peculiar charm of this painter's work than Mr. Cortissoz in his article on Twachtman in *American Artists* in which he says: "I remember how, at the great exposition in San Francisco, the room dedicated to Twachtman carried off all the honors, wearing a distinction which no other individual exhibit could quite claim. It fairly exhaled character, and this is not because of any towering technical superiority, but because the pictures in it were all so alive with a beauty as original and delicate as it was unmistakable."

MARY CASSATT

Few modern artists, either American or European, have done stronger or more individual work than Mary Cassatt (1855–1926, b. Pittsburgh), who in spite of great wealth was an earnest student and achieved her enviable reputation on the true merit of her paintings. She early studied in the Pennsylvania Academy of the Fine Arts, Philadelphia, but the first training to make a lasting impression on her was obtained through her study of the works of the masters in the galleries of Spain, Italy, Holland, and France. The first artist whose work impressed her deeply was Correggio (Italian). She then became enthusiastic over Rubens (Flemish), but her greatest inspiration came from Degas, one of the most liberal of that early French group who painted their impressions. Because

of his influence on her art he is often spoken of as her teacher. That this is a mistake is proved by the following statement made by her intimate friend Mrs. Henry O. Havemeyer, who says: "As for Miss Cassatt being a pupil of Degas, it is not true, for she did not even meet him until she had known his works and felt their influence for several years. . . . . After they met . . . . long years of friendship ensued, of mutual criticism, and, I must frankly add, of spicy estrangement, for Degas was addicted to the habit of throwing verbal vitriol, as the French call it, upon his friends, and Miss Cassatt would not have been the daughter of the Cassatts if she had not been equal to parrying his thrusts. She could do without him, while he needed her honest criticism and her generous admiration."

Mrs. Havemeyer says that Degas had a great admiration for Miss Cassatt as a woman, but that he begrudged her power as an artist, saying, "I will not admit a woman can draw like that."

Miss Cassatt made her home in Paris after 1872, but though devoted to the French capital, her biographer, M. Segard, says she was "a thorough American." She began exhibiting at the Salon in the year of her arrival in Paris, but her work soon became too liberal for the tastes of the committee, and it was twice rejected, the last time being in 1877, the year Degas invited her to exhibit with him and other Independents. Speaking of this she said: "Already I had recognized who were my true masters. I admired Manet, Courbet, and Degas. I hated conventional art. Now I began to live." From that exhibition Miss Cassatt came to be classed with the Impressionists.

In subject and in lighting her work differs greatly from that of Degas, whose models were chiefly ballet girls whom he posed indoors, while many of the mother and child pictures, by which Miss Cassatt became best known, were posed in the glowing sunlight. The figures in her compositions are well drawn and strongly modeled. The mothers and children are wholesome,

MARY CASSATT:
CARESSE ENFANTINE

Smith and Lindsley,
Syracuse, N. Y.

MARY CASSATT:
MOTHER AND CHILD

Courtesy The Worcester Art
Museum, Worcester, Mass.

PLATE LXXIV

W. Coulbourn Brown, Philadelphia
Courtesy Dorothy Grafly

MARY CASSATT: THE READING LESSON

Courtesy Milch Galleries, New York

CHILDE HASSAM: SOUTH LEDGES, APPLEDORE

CHILDE HASSAM:
LORELEI

Courtesy Montross Gallery,
New York

CHILDE HASSAM:
OCTOBER SUNDOWN,
NEWPORT

Courtesy Mr. Charles V. Wheeler,
Washington, D. C.

ROBERT REID:
PAUL REVERE'S RIDE

Mural painting,
State House,
Boston, Mass.

Courtesy of the artist

Copyright by
Curtis & Cameron,
Boston

Photograph by
Herbert W. Taylor

healthy, likable types, but they are rarely beautiful, and never just pretty. They are plainly dressed, and few accessories are introduced into the pictures. Whether Miss Cassatt worked in oils, pastels, lithography, dry point, or colored etching, her technique was always simple, strong, and direct.

The gold medal of the Pennsylvania Academy of the Fine Arts was given to Miss Cassatt in 1914, and a memorial exhibition, including over one hundred and fifty of her works, was held in the Pennsylvania Academy in the spring of 1927. S. Hartmann says: "She has succeeded in creating a new style and lending to prose and realism a decorative quality best displayed in her colored etchings. In sheer force and breadth of view, few men artists rival her 'mother and child' pictures." Gari Melchers (chap. XIV) says: "Mary Cassatt is a brilliant, intellectual woman and stands at the head of American women painters. I admire her and her work extremely." Critics differ as to who "stands at the head," but all Americans who know her work must feel pride in it, and only regret that she did not choose to live in this country and identify herself more closely with American art.

CHILDE HASSAM

Probably the best known of the American Impressionists is Childe Hassam (1859—, b. Boston). He early began the study of art, opening a studio of his own when he was but eighteen years of age. At that time one of his closest friends was George Fuller (chap. VI), then in middle age, who exerted a great influence on Hassam's development. He also was influenced by the works of the French artists Millet and Corot which were brought to America by Hunt (chap. V). Mr. Hassam's father was a prosperous Boston merchant who from the first saw to it that his son had every advantage.

In 1886 Mr. Hassam went to France and studied for three years under Boulanger and Lefebvre, but was little influenced by them; instead, he found his inspiration in the ideas advanced by the Impressionists, especially by Monet.

Since Mr. Hassam's return to America, he has made his home in New York City. Many of his most attractive paintings are of New York streets, which he considers the most beautiful in the world. Those pictures tell much of the life of that city, earlier ones showing the horse cars, the hansom cabs, and the costumes of the women of thirty years ago, with their long skirts and high-set hats. Among these are "Washington Arch," "Spring, Madison Square," and a snow scene entitled "Union Square." Those who enjoy the color effects that may be seen in city streets on rainy evenings feel a kindred spirit in Mr. Hassam, for only one deeply touched by the beauty of such scenes could paint them as he has. Mr. Hassam's street scenes, painted during the World War, are of unusual interest, for they show the decorations then displayed in New York City. "Allies' Day" is surely one of the greatest pictures of that period. He paints flags like no one else, his intense patriotism being evident on every canvas.

Mr. Hassam usually spends his summers painting New England coast scenes. Ernest Haskell says: "He leaves the stamp of his personality on localities where he has worked. Take Gloucester, for example. Before I had seen Hassam's paintings it seemed a fishy little city; now as I pass through it, I feel Hassam." He also is fond of painting the nude out of doors. Many of his scenes containing small nudes would be more beautiful without them, but the one entitled "Lorelei," which shows a bather sunning herself against a great cliff, with the intense blue of the Atlantic showing at the left, is beautiful.

Other subjects which appeal strongly to Mr. Hassam are interiors. Of these, several represent a woman standing near a window through which can be seen either a city street or the country flooded with sunlight. "The New York Winter Window" and "The Gold Fish Window" are typical of this class of his work. Sometimes a sheer curtain shuts out the view, as in "The Strawberry Tea Set." In these Mr. Hassam shows his interest in the effect of light on furniture, dishes, and the other things in the room.

Mr. Hassam works almost entirely in the arrested stroke, and uses pure, intense color. His technique is so personal that it is easy to identify his work without seeing his signature. His oil and water-color pictures are about equal in merit. A writer in *Arts and Decoration* says: "These water colors of rocky coast and blue water are glorious in color and even greater interpretations of nature than Sargent's." Again tastes may differ. Such comparisons are given simply to indicate the general classification of an artist's work. "The Blue Sea: Appledore" is one of the most beautiful of this class of his paintings, bringing to us, as it does, the joy of a glorious summer day.

For a few years Mr. Hassam has been greatly interested in etching, where his style is much more painstaking than in his water colors and oils. He rests himself by changing from one class of work to another. As an artist he has been likened to Weir, with whom he often worked and played, but the Hassam pictures are usually more vigorous and less subtle in color and tone value than those of Weir.

He has been given practically all prizes for which he is eligible. Twice within two years he was awarded the first Altman prize of $1,000 by the National Academy of Design; in 1924 it was on "Miss Ingram" and in 1926 on "Flight into Egypt."

ROBERT REID

Robert Reid (1862 —, b. Stockbridge, Mass.) is best known for his paintings of young women or children posed against a decorative mass of flowers which often gives the picture its title, as "Fleur de Lys," "Tiger Lily," and "Azalea."

After Mr. Reid had studied in the Museum of Fine Arts, Boston, and in the Art Students' League, New York City, he went to Paris and worked under Academic teachers. He returned to America in 1889 and was chosen to paint some of the murals for the Columbian Exposition, Chicago. Since then he has painted many wall decorations, including some for the

Library of Congress, Washington, D. C., and for the State House, Boston, in which is his popular Paul Revere mural.

Mr. Reid taught for a time in the Museum of Fine Arts, Boston, in the Art Students' League, and in Cooper Union, New York City.

In speaking of his work, Christian Brinton says: "It is devoid of any spiritual, philosophical, or philanthropic pretensions. It exists for itself alone, and persistently sings of youth, sunlight, flowers, and supple rhythmic forms and contours."

WILLIAM J. GLACKENS

Another artist whose work, though decidedly individual; shows strongly the influence of the artists Manet, Degas, and Renoir, is William J. Glackens (1870 —, b. Philadelphia, Pa.), who studied for a short time in the Pennsylvania Academy of the Fine Arts, Philadelphia, but who soon, through travel and acquaintance with the works of the masters, became his own teacher.

For years Mr. Glackens has made his home in New York City, where he likes best to picture the life found in the slum districts, not the sordid, unhappy side, but the humor, the gaiety, and the color that he finds there. Mr. Forbes Watson says: "The color of the world makes him thoroughly happy, and to express that happiness in color has become his first and most natural impulse." Mr. Glackens also paints portraits, one of his best being of the Shakespearean actor Walter Hampden. He is more interested, however, in studies of types.

It was largely through the efforts of Mr. Glackens that the Society of Independent Artists of New York was established in 1917. At the exhibitions held by this organization there is no jury, no prizes are given, and the paintings sent are hung in alphabetical order regardless of subject or color.

During the Spanish-American War, Mr. Glackens was sent to Cuba by the editor of *McClure's Magazine*. He also has

Courtesy The Syracuse Museum of Fine Arts, Syracuse, N. Y.

FREDERICK CARL FRIESEKE: THE SUN BATH

Courtesy City Art Museum of Saint Louis

FREDERICK CARL FRIESEKE: TORN LINGERIE

FREDERICK CARL FRIESEKE:
GARDEN IN JUNE

Courtesy Macbeth Gallery, New York

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RICHARD E. MILLER: SUNLIGHT

Presented to The Art Institute of Chicago by the Friends of American Art

PLATE LXXX

Courtesy The Syracuse Museum of Fine Arts, Syracuse, N. Y.

RICHARD E. MILLER: MOTHER AND CHILD

worked much for *Scribner's Magazine*. Mr. Henry McCarter ranks him as the strongest present-day American illustrator.

FREDERICK CARL FRIESEKE

The painter who was awarded the grand prize at the Panama-Pacific Exposition, San Francisco, was Frederick Carl Frieseke (1874—, b. Owosso, Mich.). Though this is a great honor, it does not mean that Mr. Frieseke's pictures were the best exhibited at that Exposition, but that they were the best of those eligible for a prize. The restrictions are noted in the section on Duveneck (chap. VIII).

Mr. Frieseke obtained his art education in Chicago at the Art Institute, and in Paris, where he studied under Constant, Laurens, and Whistler, but he was most influenced by the Impressionists Manet and Monet. As Mr. Frieseke was the protégé of Mr. Rodman Wanamaker, he escaped the financial embarrassments from which so many students of limited means have suffered.

Mr. Frieseke's chief interest is painting sunlight, whether it falls on foliage, textiles, flowers, or the human form. On clear days, he poses his model out of doors, usually in the inclosed garden of his home in Giverney, France; when it rains he has her pose indoors, often at her dressing table. Unlike Miss Cassatt, Mr. Frieseke is fond of accessories in his pictures, ornate furniture, chintz, and toilet articles often claiming attention. In his group of pictures at the Panama-Pacific Exposition there were eight canvases, four out-of-door scenes and four interiors. The prize card was placed on the painting entitled "Summer," which pictures a beautiful nude lying on a white rug thrown on the grass, all flooded in brightest sunlight. Mr. Frieseke has painted a few murals, but he does not care for that kind of work; he says the interest goes as soon as the sketch is completed.

Of his method of painting Mr. Frieseke says: "I usually make my notes and arrangements with dashes of tempera. When the same effect returns I paint over slowly in oils, and

in small strokes to produce the effect of vibration, completing as I go. I never repaint. If I do not succeed in getting the effect immediately I scrape it out down to the canvas, which I keep as pure as possible or the brilliancy will be lost."

Mr. Frieseke certainly can paint sunlight. Whether or not that will give him a permanent place among the masters of the twentieth century, time alone will decide. Those who are most ambitious for American art long for the time when the recognized technical skill of our artists will be employed more often to depict themes of national or deep spiritual import.

After commenting on a head painted by Weir, an art critic contrasted it with the picture of a young woman painted by Mr. Frieseke. He said: "The painting is beautiful, but in comparison with Weir's it savors of a recipe. The cooking school product is ever so much more certain than the cake made with a pinch of this and a dab of that, but when the pincher and the dabber is a genius, something happens that does not when the cake is made according to a set rule."

Mr. Frieseke was elected *sociétaire* of the Société Nationale des Beaux-Arts, Paris, in 1908. His works are now accepted by the Salon without jury inspection. In 1920 he was made Chevalier of the Legion of Honor, which is a much prized recognition of exceptional achievement.

RICHARD E. MILLER

Another of our painters whose chief interest was picturing sunlight is Richard E. Miller (1875 —, b. St. Louis, Mo.). His first art study was in the School of Fine Arts, St. Louis; later, he worked under the classic artists Constant and Laurens of Paris. Though there is no record of Miller having studied with the Impressionists, still it was they who exerted the greatest influence on his art.

His technique is entirely different from Mr. Frieseke's. Miller seldom uses the arrested stroke and his color is more subtle; in spite of these differences, however, the work of these artists is often classed together, probably because of the

similarity of their training, their interest in the effect of sunlight, and because for years both chose to reside in France.

In Miller's early work his colors tend toward gray—the kind in which all hues of the rainbow can be seen, but subdued and harmonized. In the early part of 1900 he was interested chiefly in night scenes, when he pictured life on the French boulevards in gorgeous artificial lighting. After that he worked more and more for intense effects in color until his canvases vie in brilliancy with those of the leaders of the French luminarists. He knew the art of many schools, but his work is unlike any of them. He solved the problems for himself. He says: "Art's mission is not literary, the telling of a story, but decorative, the conveying of a pleasant optical sensation."

In his murals, which were placed in position in the state capitol, Jefferson City, Mo., in 1921, he has both told interesting stories and produced beautiful decorations. The subject of one of the murals is "Benton and the West," which pictures Senator Benton at the close of his speech given before a group of Pacific Railroad men in 1849. The other tells of the return of Lewis and Clark from their expedition which proved of so much moment. In the center of the composition is represented President Jefferson shaking hands with Captain Clark, while Captain Lewis, who was formerly Jefferson's private secretary, is standing by his side.

After 1905 Miller's paintings were *hors concours* in the Salon of the Société des Artistes, France, and he was given many other honors which show the approbation his work earned. The governments of both France and Italy have purchased his pictures for their official museums, and he is represented in the Corcoran Gallery of Art, Washington, D. C., in the Metropolitan Museum of Art, New York, and in many other galleries both in Europe and in America.

The American Impressionists are painting strong pictures. They also are carrying on the work started by the French Impressionists—keying up the color sense, not only of their fellow artists, but of all who will open their eyes and see.

CHAPTER XII

LANDSCAPE AND MARINE PAINTERS

AMERICAN, OR AMERICAN AND FRENCH CLASSIC TRAINING. LANDSCAPE PAINTERS: Tryon — Foster — Murphy — Ochtman — Birge Harrison — Walter Palmer — Davis — Ranger — Crane — Metcalf — Snell — Symons — Schofield — Redfield — J. F. Carlson — Spencer — Garber. MARINE PAINTERS: Thomas A. Harrison — Waugh — Woodbury — Dougherty — Wendt — Ritschel — Woodward.

Over twenty years ago Charles Caffin wrote: "If we wished to introduce a foreigner to what is most distinctive in our painting we should show him, I think, the works of some of our marine and landscape painters — he would be least likely in these to detect the influence of Europe." The same is true today. No group of American painters is doing stronger and more individual work than those who are picturing the land and the sea.

DWIGHT W. TRYON

One of the older landscape painters was Dwight William Tryon (1849–1925, b. Hartford, Conn.), who liked best to picture the hills and dales of that state whose foundation was surely built upon the rocks. After Tryon had studied for several years in Paris under Daubigny, Harpignies, and other landscape painters, he returned to America and for a number of years was professor of art at Smith College, Northampton, Mass.

Few of his pictures were painted directly from nature. In the summer he made many careful studies which later were worked into pictures in his New York studio. Tryon's art was indeed nature plus his own personality. He confined himself to no one season or time of day, but many of his finest pictures are of spring as seen through the haze of the dawn or of the twilight. His subtle color harmonies remind one of the landscapes pictured by the old Japanese masters. He is

especially fond of painting scenes where graceful young trees with their half-grown leaves give delicacy and charm to the landscape.

The "Rising Moon, Autumn," which was given a medal of the first class at the International Exposition, Munich, in 1892, is now in the Freer Gallery of Art, Washington, D. C. Tryon has also been given many other honors and prizes, among them the medal of the first class and a prize of $1,500 at the International Exhibition of Paintings at Carnegie Institute, Pittsburgh, in 1898.

BEN FOSTER

Ben Foster (1852–1926, b. North Anson, Me.) did not begin the serious study of art until he was nearly thirty years of age. After he had studied for a few years with Thayer (chap. IX) and in the Art Students' League, New York City, he went to Paris in 1886 and studied for one year under Merson and Morot. For many years his work was shown in most of the important exhibitions.

In 1900 Foster's landscape entitled "Misty Moonlight" was awarded a medal of the second class, carrying with it a prize of $1,000, at the International Exhibition, Carnegie Institute, Pittsburgh, and the same year his "Lulled by the Murmuring Stream," exhibited at the Paris Exposition, was purchased by the French government.

Foster was most fond of painting woodland and night scenes. In his pictures one is especially impressed with the harmony of color and unity of composition.

J. FRANCIS MURPHY

As we study the landscapes painted by J. Francis Murphy (1853–1921, b. Oswego, N. Y.) we are impressed with three things—choice of subject, truth to nature, and charm of technique. One cannot but wonder how the somber effects came to appeal to him so strongly, for he most often pictured deserted, low-lying farm lands soaked in the rains of late fall. A few of

his canvases bear such titles as "Sunny Slopes" and "The Opal Sunset," but "A Gray Morning," "Neglected Lands" (Plate LXXXIII), and "Showers" (Plate LXXXII) are much more characteristic. Whatever the reason for his choice, he has proved that even under such unfavorable conditions there is beauty "for the seeing eye."

His choice of subject naturally controlled his color scheme. There are few bright notes in his pictures, but the effects he obtained are rich and charming in their subtle harmonies. Though his work was respected, it attracted little attention until about 1900 when his "October" was purchased by the Corcoran Gallery of Art, Washington, D. C., for $2,100. Since then several of his paintings have sold for more than that amount; one brought $15,600. Of this indication of the rising appreciation of his work, Mr. Cortissoz says: "Murphy's success was indicative of the wider and deeper appreciation of American landscape art that had steadily been going forward. It was representative of a striking movement in American taste."

Murphy was an American through and through. He was largely self taught, did not even travel abroad, and his entire life was devoted to picturing American landscape. As Murphy was a retiring man who would do nothing to bring his art before the public, a group of his friends decided to get together a representative collection of his paintings and exhibit them in New York City. Murphy died before their plans were completed, so it was as a Memorial Exhibition that they were finally shown in 1921.

Mr. Charles L. Buchanan likens Murphy's technique to that so much admired in the still-life paintings by Emil Carlsen (chap. x), and says: "There may always be a difference of opinion as to his point of view—this is a matter of personal taste. There can be absolutely no question of his workmanship. It is simply incomparable. It is not too much to contend that, technically, Murphy was the greatest painter of landscape that this or any other country has produced."

LEONARD OCHTMAN

Leonard Ochtman (1854—, b. Zonnemaire, The Netherlands) came to America when he was twelve years of age. He was self taught, except for a few months spent in the Art Students' League, New York City—"self taught" by the same method as was Inness (chap. IV); that is, through visiting the different galleries of Europe and there studying the works of the masters he grew in technical appreciation until he was able wisely to train himself. Perhaps the similarity of the development of these two artists accounts for the fact that their paintings, different though they are, have certain qualities in common, such as technique and general tonal effect.

Mr. Ochtman's daughter Dorothy is an artist of promise whose paintings of still life are now attracting favorable comment.

BIRGE L. HARRISON

After studying the works of such artists as Murphy, Ryder, and Blakelock (chap. X), who developed independent of art schools, it is interesting to compare their pictures with those done by artists who paint similar subjects but who had years of training under classic artists of France. Birge L. Harrison (1854—, b. Philadelphia) spent two years studying under Carolus-Duran and four years in the École des Beaux-Arts, Paris. One cannot but wonder what the result would have been had conditions been reversed. Would the men whose art developed independently have reached still greater heights had they worked for years under masters, or would the work of the trained men be freer and more individual had they relied more on themselves? Alas! such questions, interesting though they are, cannot be answered.

Birge Harrison is most fond of picturing winter scenes under different light effects, as sunrise, sunset, and moonrise. His color is clear and crisp and the general effect is pleasing, but in his work there is a lack of the freedom which one has come to expect in American paintings. For years Mr. Harrison was

head of the Woodstock School which was established by the Art Students' League, New York City, at Woodstock, N. Y. It became an independent organization in 1923. While there Harrison wrote a book on *Landscape Painting* which for some time was considered so helpful by the students that it was known as the "Woodstock Bible." As the Woodstock School is located in the country and open the year round, it has done much to make the paintings of winter landscapes popular.

WALTER LAUNT PALMER

Walter Launt Palmer (1854—, b. Albany, N. Y.), son of Erastus Palmer (chap. XVIII), studied under F. E. Church (chap. IV) and in Paris. Mr. Palmer is especially interested in picturing the winter landscape when the trees are loaded with snow. One of his best is entitled "White World."

CHARLES HAROLD DAVIS

Probably none of our artists ever had a more delightful surprise than came to Charles H. Davis (1856—, b. Amesbury, Mass.). After he had studied in the Museum of Fine Arts, Boston, for three years, he wished to continue his art work in France, but lack of funds made it impossible until one day a stranger stepped up to him and offered to pay his expenses in Europe for two years if he would occasionally paint him a picture. The stranger was J. R. Huntington, a retired manufacturer, who, having heard of the young student's desire, looked up his record and gave him that great opportunity. One has but to think back to his own student dreams to realize the thrill which that offer must have given Charles Davis.

When in Paris he studied under the classic teachers, Lefebvre and Boulanger. Before the two years had passed, his pictures had been accepted in the Salon, and he was able to earn an income which made it possible for him to remain there as long as he wished. He married a Frenchwoman, and did not return to America until 1890. Since that time his favorite sketching place has been the beautiful region about Mystic, Conn.

Courtesy The National Gallery of Art, Washington, D. C.

DWIGHT WILLIAM TRYON: NOVEMBER

Courtesy Freer Gallery of Art, Washington, D. C.

DWIGHT WILLIAM TRYON: RISING MOON, AUTUMN

BEN FOSTER:
FROM HILL TO HILL

Peter A. Juley & Son,
New York

Courtesy Macbeth Gallery, New York

J. FRANCIS MURPHY: SHOWERS.

Mr. Davis' technique is strong and unaffected, his paintings are pleasing in composition and delightful in atmospheric effect. They received the hearty approval of both Inness and Wyant. The pictures Davis painted before 1892 tend toward grays and browns. He then came under the influence of the Impressionists and learned to see color. Since then his paintings have been more joyous. As a man Mr. Davis is retiring and studious, has high ideals, and welcomes any amount of work that brings him nearer to his goal. For years he was especially interested in studying clouds and their effect on the landscape. Few artists have represented them as truly — they seem, in fact, vaporous masses floating in the sky. "Call of the West Wind" is characteristic of his work at this period. His interests now are more general, as was shown by an exhibition of his work held in New York City in 1923. Other important canvases are "Rocky Pastures," "Summer Breeze," and "The Time of the Red-Winged Blackbird."

Mr. Davis' pictures have been awarded many prizes both in this country and in Europe, and he is represented in most of our leading art galleries.

HENRY WARD RANGER

Because Henry Ward Ranger (1858–1916, b. Syracuse, N. Y.) was an exceptionally lively youth, his parents encouraged his early efforts in painting, for that kept him out of mischief; but when they discovered that he wished to make art his life work they objected strenuously, so strenuously, in fact, that when he was twenty he left home and, with but thirty dollars in his pocket, went to New York City and definitely began his art life.

Ranger's art developed much as had that of Inness (chap. IV) and Murphy (chap. XII). He studied but little under masters, but through seeing the art of many countries he assimilated what he needed from each, and thus grew strong. At first he painted mainly in water colors, but his best work is in oils. He was influenced chiefly by the Barbizon artists, whom he

came to know intimately in France. Though he enjoyed color, his eyes were never keyed truly to recognize it, especially in shade.

One of his best paintings—"High Bridge"—is in the Metropolitan Museum of Art, New York. It is painted simply and interestingly. His style of work is well described by one critic who said: "Ranger's art is virile and healthy. It corresponds with his character, which was unusually strong and resolute."

His painting was profitable, for he was an excellent business man and invested his money so wisely that at the time of his death he was worth nearly a quarter-million dollars. As he had no family and his wife was dead, he left his entire fortune to the National Academy of Design, New York City, the income to be used annually to purchase pictures by American artists. Recognizing that his own greatest pictures were painted after he had passed middle life, he stipulated that a certain amount of the money be spent for pictures done by artists when they were over forty-five years of age. The pictures thus purchased are to be hung in public art galleries in the United States, there to remain unless claimed by the trustees of the National Gallery, Washington, D. C.—to quote from his will—"provided they exercise such option and right at any time during the five-year period beginning ten years after the artist's death and ending fifteen years after his death."

Because Ranger's early home was Syracuse, Mr. Ferdinand Carter, director of the Museum of Fine Arts of that city, asked that the first picture purchased by the fund be hung in that museum. The request was granted, and "December Uplands" by Bruce Crane, purchased in 1919, is now in Syracuse. Ranger was interested in the development of American art. He loved his fellow artists, and believed their work worthy of encouragement. He was an earnest, strong artist, but he will be remembered with greatest appreciation because of his wise disposition of the money he had accumulated through the practice of his art.

BRUCE CRANE

Bruce Crane (1857 —, b. New York City) is especially fond of picturing the landscape in late fall or early winter before the snow is heavy enough to hide the seared growths of the summer before. Love for the country is almost a passion with him. "December Uplands," bought by the Ranger fund, and "Fall Morning" are both characteristic of his strongest work. In his sympathetic rendering of the landscape, he is a worthy pupil of his great master Wyant (chap. IV). Mr. Crane never painted under European teachers, but gained much from the study of their works. The pictures of none of our artists are more perfect in tonal quality.

WILLARD LEROY METCALF

Since the influence of the Impressionists has been felt so universally, it is sometimes difficult to decide to which group an artist belongs. This is especially the case with Willard Leroy Metcalf (1858–1925, b. Lowell, Mass.). His early training was received in Boston; later he studied at the Académie Julian and under Boulanger and Lefebvre, Paris, where he remained for six years. On his return to the United States he became a teacher at Cooper Union.

Metcalf's work differs from most of the enthusiastic luminarists, for he was about as much interested in form as in light and color. Although he has painted many excellent portraits and flower studies, his landscapes have the most direct appeal. He was fond of fall, especially "Indian summer" at midday, but did not confine himself to that season of the year or that time of day. He was a lover of the great out-of-doors and painted it in such a convincing way that visiting an exhibition of his pictures is almost like taking a trip into the country.

HENRY BAYLEY SNELL

Henry Bayley Snell (1858 —, b. Richmond, England) paints both landscapes and waterscapes, and excels about equally in

oil and water color. For years he has taught in the art schools of both New York and Philadelphia, and in the summer has met classes in Europe or at some attractive resort in America. He is now teaching during the winter in the Philadelphia School of Design for Women, has a class of Pratt Institute alumni in Brooklyn, N. Y., and since 1922 has taught in the summer in the Boothbay Studios, Boothbay Harbor, Me.

Since the Pan-American Exposition held in Buffalo in 1901, Mr. Snell has received silver or gold medals at all of our expositions. He has been president of the New York Water Color Club.

GARDNER SYMONS

Artists are sometimes spoken of as poets, or even as preachers, but only to Gardner Symons (1861—. b. Chicago) is given the title of "Optimist in Art." He finds so much pleasure in the beauty of nature and is able to express it on canvas in such a way that his pictures are real joy givers.

Mr. Symons is both an Impressionist and a Realist, and is claimed by both groups. One feels that the realism found in his pictures is due largely to his training—when he was little more than a boy, he studied in the Art Institute, Chicago, then in Paris, Munich, and London—while the impressionistic qualities seem his natural expression. He gives us nature, yes, but greater and more beautiful than an ordinary person can see it—for it is enriched by his personality. He has painted extensively in the Berkshires, in California, and in Europe. Though best known for his snow scenes, he has put the same strong individual touches into his autumn and spring scenes. His "Snow Clouds" in the Corcoran Gallery of Art, Washington, D. C., was formerly exhibited in the Royal Academy, London, where it was hung with works by Sargent (chap. XIII), East, a great English artist, and Shannon (chap. XIV).

Mr. Symons, like Twachtman (chap. XI) and Mr. Henri (chap. XIV), has no single method of painting, but adapts his style to the subject. In his "Winter Glow" Mr. Symons

From a Copley Print; copyright by Curtis & Cameron, Publishers, Boston

LEONARD OCHTMAN: AUTUMN SUNRISE

From a "Thistle" Print. Copyright Detroit Publishing Co.

J. FRANCIS MURPHY: NEGLECTED LANDS

Courtesy Mr. Charles H. Davis, The Butler Art Institute of Youngstown, Ohio, and Brown-Robertson Co., Inc., New York

CHARLES HAROLD DAVIS: CALL OF THE WEST WIND

Courtesy of the artist

BIRGE L. HARRISON: WOODSTOCK MEADOWS IN WINTER

Courtesy The Syracuse Museum of Fine Arts, Syracuse, N. Y.

HENRY WARD RANGER: LONG POND

Courtesy The Metropolitan Museum of Art, New York

HENRY WARD RANGER: HIGH BRIDGE

PLATE LXXXVI

Courtesy of the artist

BRUCE CRANE: FALL MORNING

Courtesy The Syracuse Museum of Fine Arts, Syracuse, N. Y.

BRUCE CRANE: DECEMBER UPLANDS

WILLARD LEROY METCALF:
FAMILY OF BIRCHES

Photograph by Smith, Lindsley and Arnold, Syracuse, N. Y.

WILLARD LEROY METCALF:
ICEBOUND

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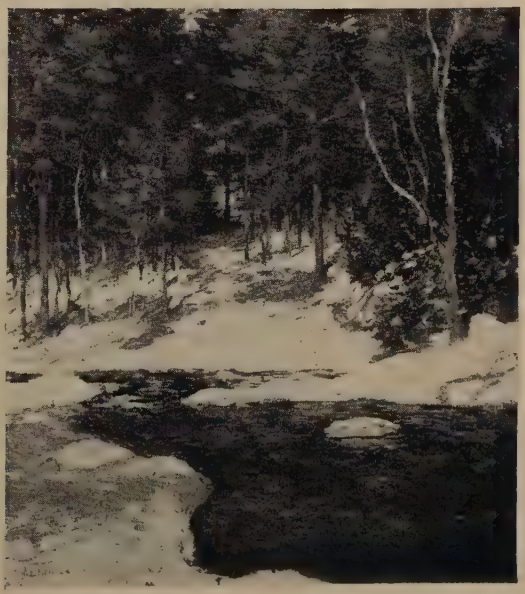
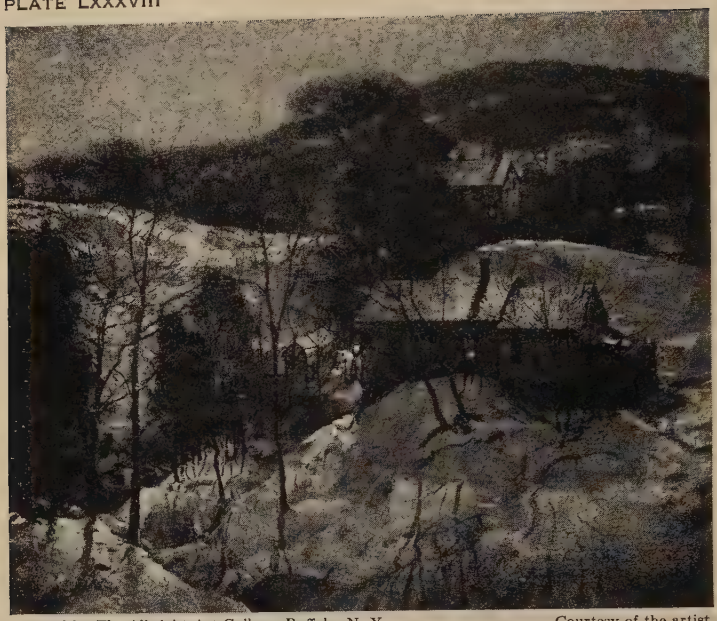


PLATE LXXXVIII



Owned by The Albright Art Gallery, Buffalo, N. Y. Courtesy of the artist

GARDNER SYMONS: SHIMMERING TREE SHADOWS

Smith, Lindsley & Arnold, Syracuse, N. Y.

GARDNER SYMONS: END OF DAY

Courtesy The Cincinnati Museum Association

W. ELMER SCHOFIELD: MORNING

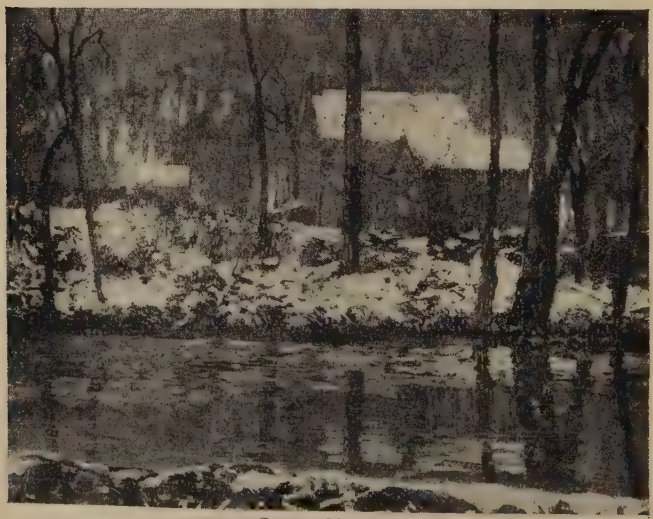
Herbert F. Smith Co., Syracuse, N. Y.

W. ELMER SCHOFIELD: THE COAST GUARD'S HOUSE

PLATE XC

Copyright Albright Art Gallery
Courtesy of the artist and The Albright Art Gallery, Buffalo, N. Y.

EDWARD WILLIS REDFIELD: THE LAUREL BROOK



Courtesy Mr. Charles V. Wheeler, Washington, D. C.

EDWARD WILLIS REDFIELD: THE OLD HOMESTEAD

has tried an experiment which has produced an unusual and interesting result. Most pictures are lighted from one side. In this one the light comes from the front, or back of the observer as he stands before it; the warm glow of the setting sun can be seen on the snow, while the new moon is rising above the purple hills in the distance. In "Shimmering Tree Shadows" again the sun is not visible, but the light comes in such a way that the shadows are cast almost directly toward the observer. In these, as in many other of Mr. Symons' pictures, the shadows cast on the snow tend toward purple, instead of cold gray, as seen by the earlier painters of winter scenes, or the blue more often recognized by other artists. Though he often pictures a great expanse of landscape, there is evident that grasp of essentials which shows how far he has come from the early conceptions of the Hudson River artists (chap. IV). Unlike them, also, his technique is always free and virile, and he has fine feeling for both color and composition.

Although it is easier for Mr. Symons to paint than to speak or write, the real secret of his success was made clear in a little talk he gave to a group of friends who had met to do him honor. He said: "From my point of view, the object of picture painting is not so much the picture painted, but rather to see through it the work of the Master Painter of them all. We cannot hope to paint more beautifully the wonderful moving clouds, the distant upspringing hills, nor the near-by trees with the sunshine shimmering through their tender foliage.

"The great gift of the artist is, I think, to be able to select from the over-abundant storehouse of Nature, and then devoutly hope that, through his eyes, many shall raise their heads and see, seek, and find." Many honors in prizes and medals have been given to Mr. Symons and he is well represented in our leading galleries.

W. ELMER SCHOFIELD

Another well known painter of the great open country is W. Elmer Schofield (1867—, b. Philadelphia), whose paintings

of snow scenes strongly resemble Mr. Symons'—or do Mr. Symons' resemble his? It matters not which, but in playing the game of "Acquaintance" in a gallery where both men are represented, one is very likely to confuse them; and yet, when the paintings are compared carefully, many differences are discovered. The work of Mr. Schofield is a little broader in treatment, a little more pleasing in color and in tonal quality, and more truly decorative.

Mr. Schofield began his art training in the Pennsylvania Academy of the Fine Arts, Philadelphia. He then went to Paris, and though he remained there for several years and studied under the same masters who had put their indelible stamp on so many students, Mr. Schofield came through the experience unharmed—still truly and beautifully American. Perhaps this is due to the fact that even in his student days he had the habit of suddenly quitting the studio when the air became too stifling, and going to the Seine or the forest of Fontainebleau where he worked and played by himself, for painting is not only his occupation but his recreation as well. Mr. Schofield went to England in 1903 and spent four years at St. Ives; since then he has divided his time largely between that country and America, each having its own peculiar charm for him. It is the clear atmosphere of our crisp winters that lures him back almost every year. Many of his best pictures are of American scenes.

It is interesting to note how many critics compare Schofield's pictures with those painted by Winslow Homer (chap. VI), so candid and virile is every stroke. The discomforts of the work also affected them in a similar way. Mr. Schofield told a friend that "zero weather, rain, falling snow, wind—all these things to contend with only make the open-air painter love the fight."

He was one of the first of our artists to load his pigments heavily in the lights. His art has received approval from the people of England and France as well as of America. It can be studied in the galleries of Buffalo, Pittsburgh, Indianapolis, Cincinnati, New York, Washington, Paris, and in many other

cities both here and in Europe. Another proof of the popularity of his work was found in the *Art News* of February, 1924, where a paragraph from Denver stated: "Elmer Schofield's recent work was shown at Des Moines in January; the second place of exhibition was to have been Denver. But a wire was received from Mr. Schofield to the effect that so many of the paintings had been sold during the first week in Des Moines that it would not be worth while to send on the remainder."

EDWARD WILLIS REDFIELD

Though many American artists are now devoting much of their time to painting snow scenes, it is doubtful if any one of them has done as much to make that class of work popular as has Edward Willis Redfield (1869—, b. Bridgeville, Del.). His training was almost the same as Mr. Schofield's, but Mr. Redfield returned sooner to his homeland, and now spends most of his time painting scenes on or near his farm close to the spot on the Delaware River where Washington made his historic crossing. As Mr. Redfield and his attractive French wife had but little money left after buying the place on the river's bank, they made most of the things needed for the new home. They even repaired the shabby house and made furniture out of boards rescued from the river, for Mr. Redfield is a craftsman as well as a painter. These early privations, if such they were, seem not to have been recognized, for Mr. Redfield and his wife were young, well, and happy.

Mr. Redfield's technique is also his own in spite of foreign training, his manner of painting differing from that of his French masters as entirely as a typical young American differs from an elderly Frenchman. Mr. Redfield always paints his pictures out of doors, directly from nature. He works rapidly, often completing a picture at one sitting, and doing as many as fifty or sixty in a single season. He is so critical of his work, however, that he often discards all but eight or ten of them. Even so, his income is now large, as his pictures are in great demand and bring good prices.

The Art Club of Philadelphia gave Mr. Redfield a gold medal in 1896. Since then nearly all the honors that can be given to an American landscape painter have been his. In the spring of 1927, at the exhibition of the National Academy of Design, "Cherry Valley" was awarded the second Altman prize.

Mr. Redfield is another artist claimed by different schools, some even seeing in his work the influence of the Japanese. Since spending hours with his paintings in the room devoted to his work in the Art Palace of the Panama-Pacific Exposition, San Francisco, and in many other exhibitions, I have come to feel that, although he surely has gained much from the Impressionists, the Realists, and the Japanese, he has now reached the time when all of those influences have been so perfectly assimilated that his art has become truly his own—just Redfield and American.

When his painting "February" was purchased by the French government, it was counted a signal victory for American art. Not that it was unusual for France to purchase American paintings, but up to that time most of those purchased by France showed plainly the influence of the art of that nation. This one is distinctly different. It is simple, virile, and candid, with none of the mannerisms of the artists of older countries.

JOHN F. CARLSON

John F. Carlson (1875 —, b. Sweden) is a well-known teacher in the Landscape School at Woodstock, N. Y. His paintings are usually winter or night scenes. His "Woodland Repose" is in Toledo Museum, and "Woods in Winter" is in the Corcoran Gallery of Art, Washington, D. C. Many of his snow scenes are dark in tonal quality, but so harmonious that, as one critic has expressed it, "one cannot get away from the musical feeling."

ROBERT SPENCER

Robert Spencer (1879—, b. Harvard, Neb.) received all his training in the East. His unusual ability was discovered by

EDWARD WILLIS REDFIELD: CHERRY VALLEY

Gray, New York

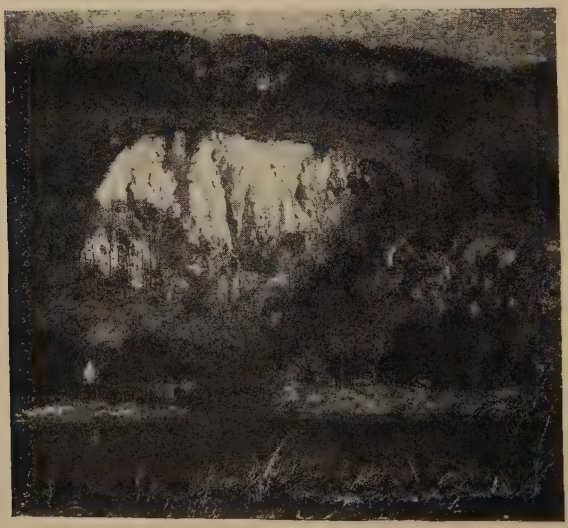
Courtesy The Newark Museum, Newark, N. J.

ROBERT SPENCER: THE OTHER SHORE

PLATE XCII

Gray, New York

DANIEL GARBER: ON THE DELAWARE



DANIEL GARBER:
QUARRY AT
BYRAM

Courtesy of the artist

Peter A. Juley & Son,
New York

Chase (chap. VIII), under whom he studied in the Chase Art School, New York City; later he worked under Mr. du Mond and Mr. Henri (chap. XIV), and Mr. Garber (chap. XII).

Mr. Spencer delights in picturing the backs, instead of the fronts, of his neighbors' houses, where his friends are seen at home, some at their best and others, alas, at their worst. He says: "Back yards are genuine and unpretentious. It is the romantic mass of the building, its placing relative to the landscape and the life in and about it that counts." At his best, he puts on canvas charm unseen by others in the localities which attract him. His "The Other Shore" is beautiful, but that, strictly speaking, is not a back-door scene. He has been awarded the Boston Art Club medal and purchase prize of $1,000, a gold medal at the Panama-Pacific Exposition, San Francisco, and in 1920 the Altman prize of $500 by the National Academy of Design, New York City. His painting "Building the Bridge" was bought by the Metropolitan Museum of Art, New York.

DANIEL GARBER

It is easy to find interesting facts about many unimportant artists, and exceedingly difficult to obtain even the briefest statements about others of great importance. For the past few years, no American painter has been brought to the fore more prominently through the prizes he has won at art exhibitions than has Daniel Garber (1880—, b. North Manchester, Ind.). Even friends who know him well and admire him much, instead of answering questions about him personally, will talk only of his work—his truly wonderful paintings.

After studying at the Cincinnati Art Academy and at the Pennsylvania Academy of the Fine Arts, Philadelphia, his prize winning began with the Toppan prize, 1902, and the Cresson scholarship for Foreign Travel, 1905, both given by the Pennsylvania Academy. Then came the first Hallgarten prize of the National Academy of Design; honorable mention at the

Art Club, Philadelphia, in 1909; honorable mention, Carnegie Institute, Pittsburgh; the third Clark prize and honorable mention, Corcoran Gallery of Art, Washington, D. C.; and the bronze medal of the International Exposition, Buenos Aires, in 1910. The Walter Lippincott prize at the Pennsylvania Academy, the Potter Palmer gold medal and $1,000 at the Art Institute, Chicago, were given to him in 1911; $1,500 and the Corcoran silver medal in 1912; a gold medal at the Panama-Pacific Exposition, San Francisco, and the second Altman prize of the National Academy of Design in 1915; the Shaw prize of the Salmagundi Club, 1916; the H. S. Morris prize of the Newport Art Association and the first Altman prize for figure painting at the National Academy of Design in 1917; the Edward Stotesbury prize and the Temple medal at the Pennsylvania Academy in 1919; the William A. Clark prize of $2,000, the Corcoran Gold Medal, and the Altman first prize at the National Academy of Design in 1922; the Carnegie $500 prize and the third prize of $500 at the Annual International Exhibition, Carnegie Institute, Pittsburgh, in 1924; the first Altman prize of $1,000 on his painting entitled "On the Delaware," at the exhibition of the National Academy of Design in the spring of 1927.

The Altman prize picture, "Tohickon," was remarked by many who attended the National Academy Exhibition in 1922 to "look like tapestry." Of this a critic says in the *International Studio* of that year: "While in no sense a conscious reproduction of the style of the French tapestry workers, Mr. Garber's canvas has that feeling in his foliage and in the fashion with which his buildings spot the rising hillside. Of this handsome picture it may be said: It links the young art of America with the old crafts of France. There is a delightfully decorative quality and an illusive charm in each of the Garber landscapes.

Though he is skilled in the painting of figures, they being prominent features in several of his prize pictures, he is most fond of working from the landscape about his Pennsylvania

home. The group of artists who paint there, including Mr. Garber, Mr. Redfield, Mr. Spencer, and others, is often called the "New Hope school," not because of a similarity in their style but on account of geographical location. Because of Mr. Garber's interest in light and color, some think of him as an Impressionist, but when he was asked with which artists he should be classed, he laughingly said he did not know.

He has been a teacher of art at the Pennsylvania Academy of the Fine Arts, Philadelphia, since 1909. The time is long past when he needed the money thus obtained, but, like Pyle (chap. x) and others, he finds keen pleasure in helping students toward the work that has brought to him so much of recognition and of joy.

THOMAS ALEXANDER HARRISON

We now come to that group of American painters who confine themselves largely to portraying the ocean, that most difficult of models. It will be recalled that our first great marine painter was Winslow Homer (chap. vi). Many critics think he still is our best; others feel that, when the final reckoning is made of those who are now working — when time has given the required perspective — some of these later artists will be given a place of equal or even greater distinction. It is generally recognized that no artists today are doing stronger work than those Americans who are devoting their lives to picturing the ocean in its various moods.

The eldest of these marine artists is Thomas Alexander Harrison (1853 —, b. Philadelphia), who is a brother of Birge L. Harrison (p. 179) and who received the same thorough art training — six years under classic teachers of Europe. It is interesting to contrast this with the meager training received by Homer.

Mr. Harrison was one of our earliest luminarists, though that name was not applied to him in the days when he began to be interested chiefly in color. It is the effect of sunlight on the ocean, not its mighty power, that concerns him chiefly.

Since his student days Mr. Harrison has spent most of his time in Paris, where he is still conducting art classes. The first marine that he sent to the Paris Salon (1880) gained for him an enviable reputation because of the charm of its color and its feeling for the out-of-doors. His "Arcadia," exhibited in 1886, was purchased by the French government. Though his pictures are attractive, they lack the virile qualities which are found in the works of most of our other marine painters.

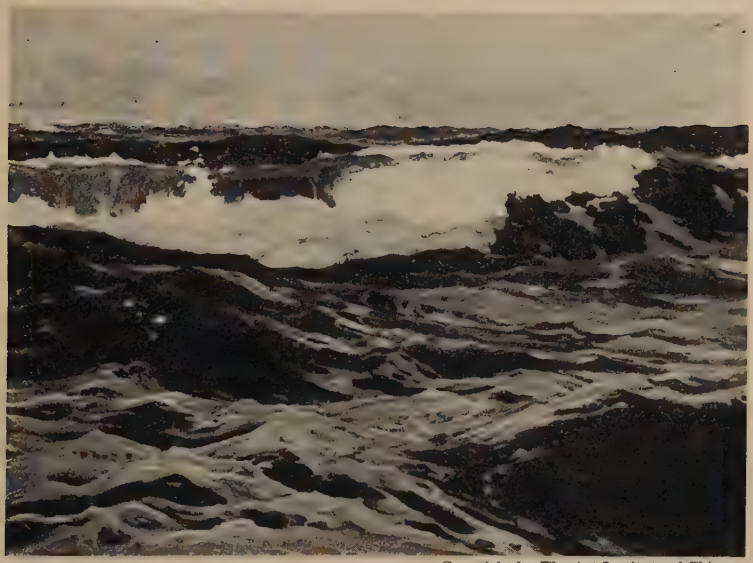
FREDERICK JUDD WAUGH

The artistic ability of some of our painters has seemed a gift direct from the gods. It surely was the natural inheritance of Frederick Judd Waugh (1861—, b. Bordentown, N. J.), for his father, S. B. Waugh, was a portrait painter of Philadelphia; his mother, Eliza Waugh, was a miniature painter, and his sister, Ida, illustrates books for children and paints portraits.

Like so many of our strong artists, Mr. Waugh received his early art training in the Pennsylvania Academy of the Fine Arts, Philadelphia, and his special master there was Thomas Eakins (chap. IX). Later he studied in the Académie Julian and under Bouguereau and Robert Fleury in Paris. Thus far in his life he allowed inheritance and environment to lead, and both urged toward portrait painting which, for some time, was his chief occupation.

Mr. Waugh was always fond of the out-of-doors, but it was not until his residence on the island of Sark in the English Channel that he became especially interested in the ocean. For about fifteen years, he and his family lived near St. Ives, Cornwall, England. He studied the ocean from the shore, he crossed it many times, always observant and keenly interested. Nothing but the ocean with its varying moods can satisfy one whose temperament demands change.

Like Stuart (chap. III), Martin (chap. IV), and Homer (chap. VI), Mr. Waugh has an unusual visual memory. Few of his great pictures were painted entirely out of doors, but



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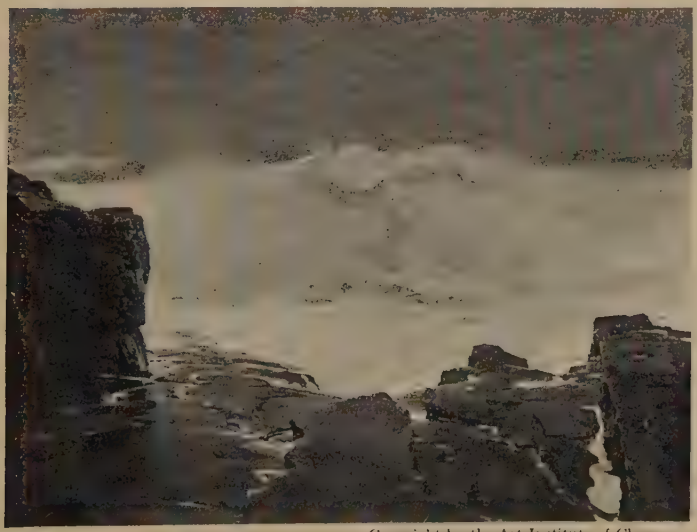
FREDERICK JUDD WAUGH: OUTER SURF

Presented to The Art Institute of Chicago by the Friends of American Art



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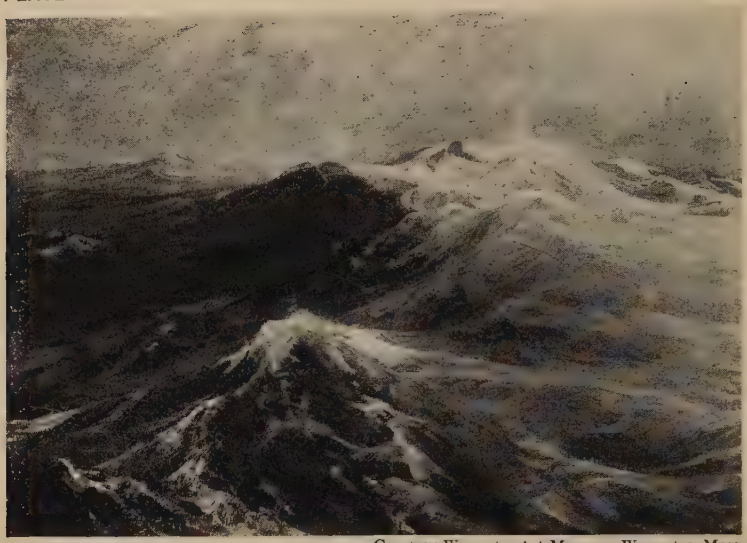
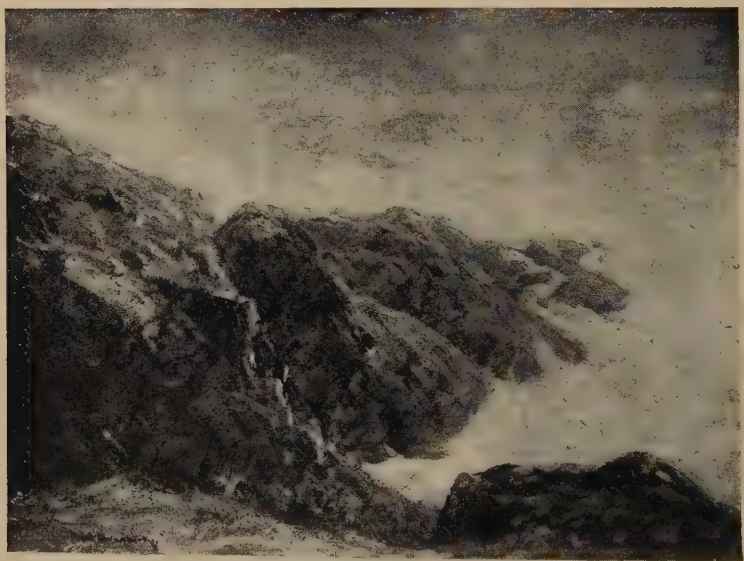
FREDERICK JUDD WAUGH: SURF AND FOG, MONHEGAN

PLATE XCIV



Courtesy Worcester Art Museum, Worcester, Mass.

CHARLES HERBERT WOODBURY: NORTH ATLANTIC



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PAUL DOUGHERTY: SUN AND STORM

from sketches and memory of the scene that attracted him. This accounts in some measure for the strong decorative quality found in many of them, where even the foam brought by the incoming wave is left on the sand in beautiful patterns.

When questioned regarding his method of attacking his great subject, he said: "I spend part of each year studying the sea. I both paint it and watch it carefully. The latter method of study I am sure is invaluable. In that way I fix certain forms clearly in my memory, and learn the why and how of the grand old ocean." "I have acquired the habit of constant observation. If you really love nature, she will love you and teach you." She must, in very fact, love Mr. Waugh well, for she has taught him much.

It is of interest to know what a person, great in any line, chooses for his recreation. Mr. Waugh writes fairy tales and illustrates them himself—this, too, is a direct outcome of his love for the ocean. In his wanderings along the beach he often came upon odd, twisted branches of trees brought by the tide from some far-off shore. He picked them up, and, strange to say, they told him the tales that he relates to us.

A few years ago, Mr. Waugh spent some time painting the mighty snow-capped peaks of the Canadian Rockies. These pictures are so beautiful that his friends began to wonder if he had not transferred his allegiance. But again the ocean called him, this time to its tropic shores. In 1921, some fifteen of his "West Indian Marines" were exhibited at the Macbeth Galleries, New York City. These were regarded by many critics as the outstanding exhibition of that year. An idea of the beauty of their coloring can be had through Mr. Waugh's introduction to the catalog. He writes: "Enthusiasm grew apace as we entered those clear lapis seas of the south Atlantic and Caribbean. Great ragged clouds, apparently near by, sweep the mountain tops glowing in golden splendor as the sun sinks out of view in the west. Sometimes you are back again on the eastern shore where the whole sea is jade and lilac and silver, with the glow of the setting sun behind the

mountains lighting up the farthest line of breakers tumbling in out of the deeps beyond."

Of that exhibition the *Art News* says: "There have been movement, subtlety, and solid value in his work, but nobody dreamed that he was a colorist among colorists. It remained for the tropics to bring out his power. The brilliancy and beauty of these West Indian subjects place Waugh in the very front ranks of contemporary American painters."

CHARLES HERBERT WOODBURY

More interesting than any novel is the study in real life of cause and effect, though how one leads to the other often remains a mystery. It is one of those mysteries how Charles Herbert Woodbury (1864—, b. Lynn, Mass.) came to choose marine painting as his life work, trained as he had been in the Massachusetts Institute of Technology and under the most classic artists of Paris. Whatever the reason, the selection was made, and we are glad. Few painters know the ocean more intimately, for he has not only crossed it many times but lives on the coast the year round, his home being at Perkins Cove, near the village of Ogunquit, Me. There at the very water's edge is the studio where he paints and where he teaches the students who flock to him in the summer months. Unlike many strong artists, Mr. Woodbury also has the ability to teach the great underlying principles of his art to others. His enthusiasm for art is a contagion that has been caught by many.

He is said by those who know him well to be a veritable "glutton for work," and no weather is too cold or too stormy to keep him from it. When the effect he is after is in sight he is utterly unconscious of physical discomforts. Though a true artist, he is also a scientist, so accurate is he in recording the facts of nature whether they are seen by day or by night; in fact, his interest in the color effects of the ocean as seen after sundown is one of the most characteristic phases of his work.

During his moments of relaxation he turns craftsman and has made the many models of boats which are much admired in

his studio. Mr. Woodbury is not confined to one medium, but expresses himself almost equally well in oil, water color, pencil, and etchings. Whatever his medium, he remains an independent worker, doing his own thinking and arriving at conclusions for himself in spite of ancient or modern theories. One always finds charm of color and truth of values in his paintings. His compositions are well thought out, but never stilted. Though his work is not so decorative as that of many other artists, it has a charm of its own and is truly pictorial.

PAUL DOUGHERTY

As one recalls the number of our artists who had to wait long for recognition, and others who won fame late, or even died without it, it is a pleasure now and then to become acquainted with one on whom fortune smiled early.

The more one studies the works of Paul Dougherty (1877—, b. Brooklyn) the less he is surprised that they so soon became popular, for he pictures the ocean with almost the strength of Homer (chap. VI), and to that he adds a subtle something which makes us love, rather than fear, the mighty water.

Mr. Dougherty, son of a distinguished New York attorney, was educated for the bar, but that calling did not satisfy him. In 1900 he took an extensive European trip, in the course of which he visited the important art galleries of Paris, London, Florence, Venice, and Munich. He had studied drawing in America, but in the use of color he says: "I just growed up like Topsy." It matters little how he came to be the strong painter that he is, but it is of interest to learn that his father, though of another profession, was a lover of the arts, his mother an excellent musician, and that he has several relatives in England who are artists. This in no wise explains his unusual development; it is interesting also to know that he is a brother of Walter Hampden, who without doubt is the greatest of the younger Shakespearean actors.

After deciding to become an artist, Mr. Dougherty devoted himself for a time to sculpture, but it was not long before

he gave himself enthusiastically to the painting of marines. Although he cares for color, it is the ocean itself, not the effect of any unusual lighting of its great surface, which interests him. He sometimes paints it in a serene mood, when one feels merely the movement of its deep breathing; at other times he pictures it thrashed by the wind and writhing in agony like a great wounded beast at bay. Whatever its aspect, the ocean has in him a friend who understands, and who interprets with fidelity. He grasps the truths of nature so accurately and expresses them on canvas so truly that, though he works with great breadth of technique, it is said scientists are able to read in his pictures the geological history of the regions where he paints.

Mr. Dougherty's "Sun and Storm" in the National Gallery of Art, Washington, D. C., is a marine of beauty and power, but in the "Rising Fog," owned by Mr. Stimmel of Pittsburgh, his art has reached a height of expression which it is doubtful if he will ever excel. In it the water seems really to move, and one is impressed with its great depth and strength.

WENDT, RITSCHEL, AND WOODWARD

Other strong painters of the sea and land who must be at least mentioned are William Wendt, William Ritschel, and Stanley W. Woodward. The regret is not that America has so many artists of real merit, but that the space allowed for sketches of them is too limited adequately to tell of their achievements.

CHAPTER XIII

PORTRAIT AND FIGURE PAINTING (*Resumed*)

FRENCH CLASSIC TRAINING: Sargent. AMERICAN AND FRENCH CLASSIC TRAINING: Taylor—Vonnoh—Tanner. ART EDUCATORS: Ross—Perry—Dow—Poore—Scott—Bailey—Parsons—Haney.

JOHN SINGER SARGENT

The supreme place among American portrait painters was held for years by John Singer Sargent (1856–1925, b. Florence, Italy). Because he was born in another country and spent most of his life in France and England, some people question our right to class him as an American artist. They say because of the years he spent in different lands, no one country should claim him, but that he should be recognized a citizen of the world. Fortunately the question reached Sargent and he answered it himself. With characteristic national emphasis he said he was an American.

Sargent's father was a New England physician. His mother, also American, was interested in the arts and painted much in water colors. After Dr. Sargent retired from active practice, the family lived in Florence. Reared in an atmosphere of culture in that treasure city on the Arno, it is not surprising that John Sargent early became interested in art. When his parents discovered that he wished to become an artist, his father took him, with some of his drawings, to Hiram Powers (chap. XVIII) to find out if the boy had real talent. After Powers had examined the work and talked with young Sargent, he turned to the father and said: "Your son can become just as eminent as he wishes to." The ability was there; his success depended on his willingness to apply himself. From that time he was given all the educational advantages possible, and he made the most of them.

His early art training was received in the Academy of Fine Arts, Florence. At the age of eighteen he went to Paris, and was accepted as a pupil by the great French classic teacher, Carolus-Duran. After studying with him four years, Sargent's painting "Fishing Excursion" was not only accepted at the Paris Salon but given honorable mention. The portrait bust of his master which Sargent painted the following year is a marvelous achievement for so young an artist; in fact, it ranks as one of his best. His "Carmencita," a portrait of the Spanish dancer, first shown in New York in 1891, was purchased by the French government and hung in the Luxembourg for years. In 1924 this, with the other American paintings in the Luxembourg, was transferred to the Jeu de Paume in the Tuileries Gardens, there to await the time when they will be eligible for entrance into the Louvre. In his "Carmencita" the way Sargent has painted the "made-up" face and the filmy lace as it falls over the short skirt of canary-colored silk is, indeed, a technical achievement! As we study this and other of his early works, we are convinced that, though he gained much from Carolus-Duran, and later from the works of the Spanish master Velásquez and the great Dutch artist Hals, Sargent's marvelous technique was his own.

He was a reserved man, and strongly resembled the pictures of Edward VII. Sargent cared nothing for society. Some considered him quite devoid of deep affection, but had his beautiful devotion to an invalid sister been better known, the verdict would have been the opposite. They had much in common, and there existed between them a close and happy relationship. Her water-color paintings hold their own even beside the masterpieces in that medium painted by her brother.

Sargent's method of work was interesting. He would place his easel beside his model, whom he studied from a distance, going forward to paint and retreating so often to observe that he seemed to be walking constantly. He also talked entertainingly as he worked, thus keeping the person posing for him interested and in good humor.

The portraits which Sargent allowed to leave his studio look as if they had been painted with the greatest ease, but few of them were dashed off. Mr. Hurdle, late director of the Memorial Gallery, Rochester, N. Y., said that when an acquaintance of his was having her portrait painted by Sargent, she rebelled at the great number of sittings he demanded of her and finally told him she could come no more. She said the picture suited her, and that he might have it sent to her home as it was. Sargent replied: "Pardon me, Madame, but you will continue to come just as long as I want you. That portrait may satisfy you, but it shall never leave my studio until it satisfies me." Mr. Sylvester Baxter says: "Whoever has had the privilege of watching Mr. Sargent at work has had convincing testimony that genius is the capacity for taking infinite pains." This critical attitude toward his work recalls that of our other supreme master, Augustus Saint Gaudens (chap.. XIX), and accounts in large measure for its excellence.

Sargent's portrait of "Beatrice," exhibited in New York in the nineties, was the first portrait by him with which I became acquainted and, though I have since seen scores of them, it is still my favorite — the most satisfying child portrait I have seen. Beatrice, pictured near the center of the canvas, is a light-haired, blue-eyed little maiden gowned in a quaint creation of gray-green and old-rose striped silk. Shy and delicate, she nervously twines her fingers together, as such children are wont to do when embarrassed. In a gilded cage on the table beside her is a brilliant green parrot. Though the bird is aggressive and the child retiring, the attention is held by the little girl's delicate face and winsome manner. After earnest study, this seemingly impossible effect is explained by the difference in technique. The parrot is dashed in with the "slashing stroke," while the little girl is painted tenderly and lovingly.

Beatrice Goelet, heiress to many millions, died before she reached maturity; she was known personally by few, but is loved by many because of this portrait.

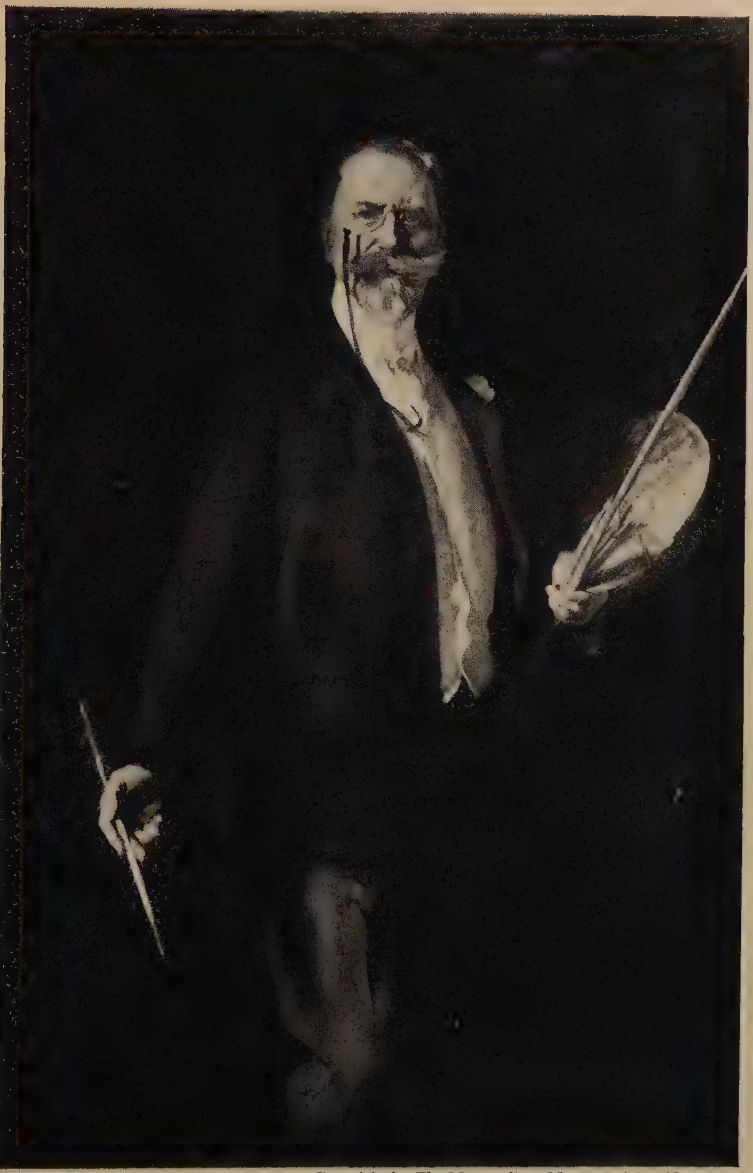
It is interesting to compare this beautiful memory of "Beatrice," now in the private art gallery of Mr. Robert W. Goelet, with Sargent's virile portrait of William Chase (chap. VIII) in the Metropolitan Museum of Art, New York. One day, when Dr. Haney (spoken of later in this chapter) was standing before this, he said: "Here Sargent has given us the very soul of Chase. It is not so much the way those who knew Chase saw him, but it is the way he saw himself. It is as Chase would have chosen to go down to posterity."

Another of Sargent's strong character studies is the bust of the novelist Henry James, which was first exhibited in the Royal Academy, London, in 1914. While there, it was badly slashed by a suffragette because James had written something in criticism of her cause. It was skillfully mended, however, and again shown in the room devoted to Sargent's work in the Palace of Fine Arts at the Panama-Pacific Exposition in San Francisco.

Sargent's superb portraits of the daughters of the Hon. Percy Wyndham, in the painting known as "The Three Graces," was purchased by the Metropolitan Museum, New York, in 1927.

An account of Sargent's work would be quite incomplete were not mention made of "El Jaleo," that picture in Fenway Court, Boston, which, with other treasures, was bequeathed to that city in 1924 by Mrs. Isabella Stewart Gardner "for the education and enjoyment of the public forever." "El Jaleo" pictures a young Spanish woman dancing. Back of her, musicians are playing on their guitars, she keeping time with her castanets as her body sways in the dance. It is lighted from in front and below, giving the effect of an actual stage. Seen, as it is, at the end of a long Spanish corridor, in which the air is always heavy with perfume from the flowers in the court, it is a picture never to be forgotten.

The most representative and inclusive exhibition of Sargent's work was held in the Grand Central Art Gallery (chap. XVII), New York, in 1924, when sixty of his oil paintings and twelve of his water colors were shown. Never before in America was



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JOHN SINGER SARGENT: PORTRAIT OF WILLIAM MERRITT CHASE

Amos Nahum Ezekiel Daniel Elijah Moses Joshua Jeremiah Jonah Isaiah Habakkuk

Micah Haggai Malachi Zechariah

Obadiah Joel Zephaniah Hosea

JOHN SINGER SARGENT: FRIEZE OF THE PROPHETS

DETAIL OF THE FRIEZE OF THE PROPHETS

JOHN SINGER SARGENT: CARMENCITA

In the Jeu de Paume Museum, Paris

PLATE XCVIII

Courtesy The Metropolitan Museum of Art, New York

JOHN SINGER SARGENT: THE THREE GRACES

The Wyndham Sisters: Lady Elcho, Mrs. Tennant, and Mrs. Adeane

there such enthusiasm over the work of an artist. During the six weeks that the exhibition was open, there was an average daily attendance of over sixteen hundred. On several days as many as four thousand people viewed the pictures.

The portraits exhibited ranged from that painted in 1878 of Mrs. H. F. Hadden to that of President Lowell of Harvard, finished only a few weeks before the exhibition opened. One marvels how an artist can truly represent such varied characters as those one meets on Sargent's canvases; for example, those lovers who have stood the test of years, "Mr. and Mrs. Field," and self-sufficient "Miss Ada Rehan"; or "Mrs. Fiske Warren and Her Daughter," "Miss Mary Elizabeth Garrett," "Mrs. Augusta Hemenway," and "Mrs. Marquand." Mrs. Warren dissatisfied and disappointing, the others wonderful, so expressive are their faces of the happiness which comes from living the beautiful life. Almost as striking contrasts are found in the portraits of "Major Higginson," "Joseph Pulitzer, Esq.," and "Edward Robinson, Esq.," each by itself quite worthy to be counted the supreme masterpiece. That honor, however, was given most often to the portrait of "The Lady with the Rose, My Sister," because of its simple charm and perfection of tonal quality and technique. This is not a portrait of Sargent's sister, as many at that exhibition supposed, but of the sister of Mrs. Hadden, who loaned the picture for exhibition.

Then there are Sargent's landscapes and interiors. Glorious "Lake O'Hara," owned by the Fogg Museum, Cambridge, Mass., was there with color notes in depth of water and in towering mountain peaks that have seldom been equaled. It is a long way from that painting to the simple "Moorish Courtyard," also in oils, but the charm of tonal quality and freedom of execution in the latter claimed much attention. Of the water colors hung in the entrance hall, those painted at Vizcaya were most masterly. In them every sweep of the brush gives pleasure to those who, through personal experience, have learned the difficulties of that medium. Even the people for

whom m-o-n-e-y spells "merit" were impressed by this exhibition, for it was whispered that Sargent received as high as $50,000 for some of the portraits, that he was then the highest-paid painter in the world, and that the entire exhibition was insured for $1,000,000.

Taken as a whole, his paintings are subdued but pleasing in color, true in tonal quality, and painted in strokes of unusual daring, sureness, and power. To recognize the great genius of the painter, however, one should study the hands in the different portraits—but why go on? To do justice to such an exhibition is impossible, though his greatest portraits, "Beatrice," "The Four Doctors," in Johns Hopkins University, and the Wertheimer portraits in the National Gallery, London, were not there. Neither was there even a cartoon of his great murals. Disappointing? Yes. But, withal, more than satisfying.

After devoting himself for years to painting portraits, Sargent was asked to paint one of himself for the Uffizi Gallery, Florence, to be hung in that room where there are only portraits of great artists painted by themselves. The story goes that painting his own portrait was so distasteful to him that for years he gave up portrait painting and devoted himself to mural decorations and painting the out-of-doors.

All of Sargent's mural paintings are in Cambridge and Boston, Mass. The earliest of them, begun over forty years ago, are in the Boston Public Library. They decorate the large hall leading to the rooms on the second floor of the building. This chamber is spoken of by Mr. Frederick W. Coburn as "an American Sistine Chapel, enshrined within a palace of democratic learning." This comparison can be understood and fully appreciated only by those who have spent many hours before the decorations in both places, and have marveled, as all thoughtful students must, how such achievements could be wrought by mortal men. The general subject of the Sargent murals is "Judaism and Christianity." So inclusive are they that the series might almost be called another version of the Bible, for the chief episodes and doctrines of both the Old and

the New Testament are there set forth. At one end of the hall is pictured "The Judaic Development," in which is that well-known "Frieze of the Prophets" where Moses, the central figure, typifies the authority upon which the faith is based. The other prophets have been studied carefully and grouped with much thought—those on the left represent the prophets of despair as they are predicting woe to Israel, while on the right are the prophets of hope looking for the coming of the Messiah. To harmonize them Sargent has placed Hosea, his favorite prophet, abounding in hope, among the prophets of despair, and Micah, one of the most despondent, among the prophets of hope. The simplicity and strength of this frieze, Sargent's earliest mural, created a real sensation when unveiled in 1895.

In the "Dogma of the Redemption" Sargent has given two renderings of the Crucifixion. In one the Christ is modeled in relief, as is the Moses at the other end of the hall. These pictures are painted with great reverence and care, as are also the panels of the "Divine Mother and Child" and "The Madonna of Sorrows." These two sets of decorations are held together, as it were, by the lunettes on the sides. The lunettes on one wall illustrate phases of the Jewish belief, while those on the other wall are Christian in subject. None of these lunettes is more truly decorative and imposing than that entitled, "The Law," in which a great shrouded central figure is studying the Divine Law given by God for the guidance of His chosen people. The idea for this composition came to Sargent some years before, when he saw an Arab seated on the ground, in characteristic fashion, with his mantle drawn over him in such a way as to throw his face into deep shadow. The two large panels over the stairs also help to unify the whole. The chief figure in one panel symbolizes "The Church"; in the other, "The Synagogue." The symbol of the synagogue is a blindfolded old woman still clinging to her broken scepter, though her throne is wrecked and her crown is falling from her head. The Jewish people object to this panel and have made an unsuccessful effort to have it removed. Just before

the exhibition of Sargent's pictures at the Grand Central Art Gallery some one threw ink on this panel. Fortunately, all trace of the vandalism has been removed. Whether or not one approves of the idea expressed, it is too great a work of art to be destroyed.

Sargent's second series of decorations is in the dome of the rotunda of the Museum of Fine Arts, Boston. They are as different from the first as if conceived by another mind. There is in them, however, that power of execution that could be produced by none other than John Singer Sargent. Here he has composed a "symphony of the arts" in both subject and manner of rendering. In the large ovals are represented "Architecture, Painting, and Sculpture Protected by Athena from the Ravages of Time"; "Classic and Romantic Art," in which appear Apollo, Pan, and Orpheus; "Sphinx and Chimaera" and "Apollo and the Muses." Between these are decorations within panels and circles, some painted on the flat surface, others modeled in relief; the inspiration for all was drawn from the Greeks. The color scheme for the entire decoration is found in a beautiful blue urn, decorated with golden figures, over the exit directly in front of the main entrance to the rotunda. The effect of the whole is light, and, as one critic has said, "gives welcome gaiety to the austere surroundings of the Museum."

That the final effect might be as perfect as possible, "a model to one-eighth of the full size was first made and developments tried on it, even to the extent of approximating the lighting conditions of the actual rotunda." This work was begun in 1916 and completed in 1921. Every part of it is the personal work of Sargent.

Two other Sargent murals were unveiled in the Widener Memorial Library, Cambridge, Mass., in 1922. They are upright panels, rounded at the top. One represents the "Soldiers of the Nation Marching to War," and the other "Victory and Death." In the former is pictured a group of Harvard men who are starting for France. Three women are

introduced into the composition: the Greek war goddess, who grasps the hand of each soldier as he passes, giving him of her strength and courage; the figure in dark garments typifying sorrow or death, the result of yielding to the temptations of war; and that farthest front, with an infant in her arms, symbolic of happiness and the home, to which many will return. On the other panel is pictured a young soldier, wounded and suffering, clinging to Victory, represented by a beautiful young woman, but being forced down by the shrouded figure of Death. These panels are considered by some critics to be Sargent's supreme achievements.

During the war Sargent painted two notable easel pictures: "Gassed" is one of the greatest and most terrible pictures that has come out of the war. It represents a group of soldiers suffering the agonies inflicted through that fiendish modern method of warfare. This was exhibited in 1919 in the Royal Academy, London. His other war canvas of special interest is the portrait he painted of President Wilson. Like a good many other artists, Sargent offered to paint a picture, the subject to be chosen by the person who should be the highest bidder for a blank canvas offered at public sale in London, the proceeds to go to the Red Cross. The canvas was struck off to Sir Hugh Lane for $50,000, but before the painting was begun Sir Lane went down with the "Lusitania." The National Gallery, Dublin, inherited his art collection, and with it the right to this unpainted picture. The trustees asked that it be a portrait of our war president, and Wilson consented to pose for it. Before it was hung in the Irish National Gallery, it was exhibited in several cities in the United States. At first the opinions of critics differed widely as to the merit of this work, but greater wisdom brought by the years makes one recognize that this is but another example of Sargent seeing far "beneath the surface." Though as a character study it cannot be said to rank with the portrait of Asher Wertheimer, called by J. T. Grein "the Jew with the capital J," it is a worthy achievement.

The second series of mural decorations for the Museum of Fine Arts, Boston, was just completed at the time of Sargent's death in London. These have been placed on the ceiling of the central hallway. They comprise twelve paintings, supplemented by six reliefs, each vividly portraying some phase of classic lore. In the color scheme of these, as of the other murals in the museum, cool blues and yellows are most prominent.

A memorial to Sargent was unveiled in the crypt of St. Paul's Cathedral, London, in 1926. It consists of a bronze crucifix, "The Redemption," designed by Sargent himself some twenty years earlier. As Sir Frank Dicksee, president of the Royal Academy, put a wreath on it in behalf of that body, he said: "Sargent's genius will endure as long as the walls of St. Paul's stand." At about this time the Sargent Memorial Gallery in the Tate Galleries, London, given by Sir Joseph Duveen, was formally opened by Queen Mary.

Sargent's paintings show much thought and often a great amount of research. His composition is sometimes unusual, as in "Soldiers Marching" in Cambridge, but careful study shows that it is practically never faulty. His color is not especially interesting, but the tonal quality of his paintings is always excellent. It is the way he put on the paint, a way absolutely peculiar to himself, more than anything else, that gives him rank not only as America's greatest painter, but, according to many critics, as the greatest portrait painter of modern times. Whether one cares for each of his individual paintings or not, one is forced to recognize that each bears the unmistakable touch of a master.

WILLIAM LADD TAYLOR

An illustrator whose name has been a household word for years is William Ladd Taylor (1854—, b. Grafton, Mass.). Mr. Taylor was educated in Worcester, Boston, and Paris, and through his extensive travels. His best-known works are illustrations of Bible stories and Longfellow's poems that were published in the *Ladies' Home Journal*. Although not great

works of art, many of them are beautiful and are somewhat spiritual in their appeal.

ROBERT VONNOH

Robert Vonnoh (1858—, b. Hartford, Conn.) began his art training in a lithographer's shop, and when the Massachusetts Normal Art School of Boston was opened in 1873, he was one of the first pupils to register. Later he went to Paris and worked under classic artists, then studied for a time with the Impressionists. After studying with the latter, he said: "I gradually came to realize the value of first impressions and the necessity of correct values, pure color, and higher key, resulting in my soon becoming a devoted disciple of the new movement of painting."

On his return to America he began his life as a teacher in the Massachusetts Normal Art School. He has since taught for many years in the Museum of Fine Arts, Boston, and in the Pennsylvania Academy of the Fine Arts, Philadelphia. A few of his many pupils who have become well-known artists are Robert Henri (chap. XIV), Elmer Schofield and Edward Redfield (chap. XII), and Maxfield Parrish (chap. XVI).

As teaching has taken so much of Mr. Vonnoh's time, one marvels at the number of his own productions. Since 1891 he has made over five hundred portraits besides many other pictures. Among his best portraits are that of his wife, Bessie Potter Vonnoh (chap. XXVI), which was purchased by the Brooklyn Museum of Art, and the two he painted of Dr. S. Weir Mitchell, one in the Pennsylvania Academy of the Fine Arts, Philadelphia, the other in the Philadelphia College of Physicians. They are pleasing in color and strong in character study.

One of Mr. Vonnoh's landscapes that has become best known is "In Flanders Fields," brilliant with red poppies. The influence of the Impressionists is plainly evident in this work. Though it was painted long before the World War, its theme and the way it is painted gave it a strong appeal at that time.

Whatever his subject, the tonal quality of Mr. Vonnoh's paintings is always excellent.

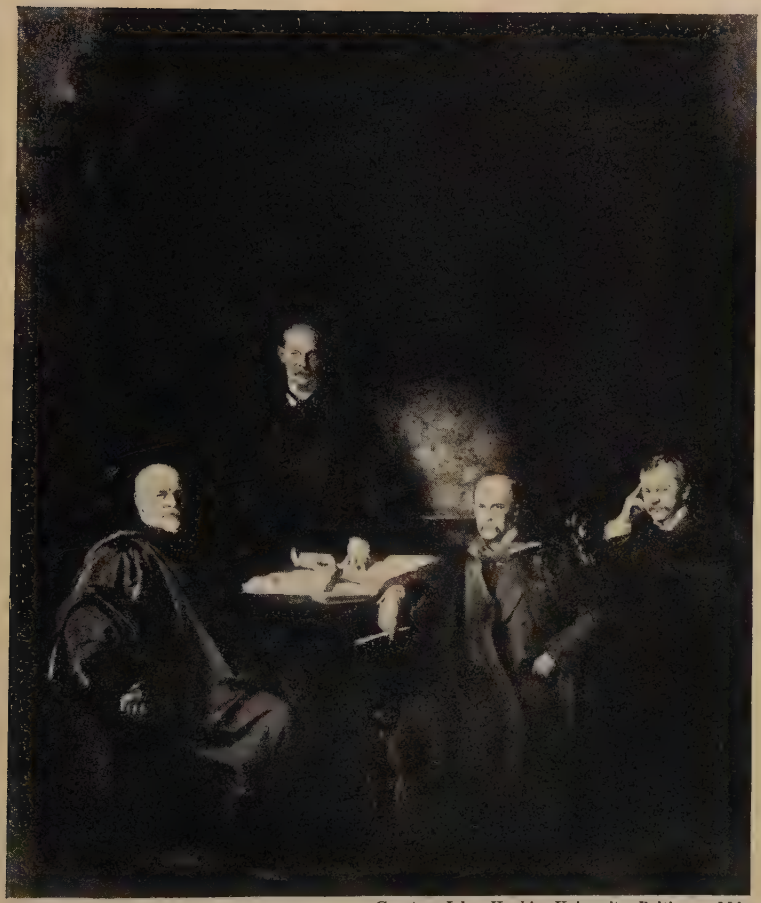
HENRY OSSAWA TANNER

Everyone who feels a thrill of pleasure when he hears of real achievements in spite of most adverse conditions, will enjoy becoming acquainted with Henry Ossawa Tanner (1859—, b. Pittsburgh), the greatest American artist who has devoted himself chiefly to painting religious subjects.

Though his father was an educated man, a bishop in the African Methodist church, he was unable to give his son financial aid while he was obtaining his education. But what a healthy American boy, even though dark of skin, is willing to work for, he usually gets. Tanner was willing to work. After studying in the Pennsylvania Academy of the Fine Arts for a number of years, and becoming a photographer on the side, he determined to combine forces and open a studio in Atlanta, Ga.; but the people there cared nothing for his paintings and felt no need of having their photographs taken. The attempt had a bright side, however, for there he made two friends who later, when conditions were even worse, came to mean much to him.

Next he opened a studio in Highlands, N. C., and the experiences of Atlanta were repeated, except that this time there were no friends. The pinching poverty that he went through there can be realized best by the description he once gave of the food he then prepared and ate day after day. For breakfast he had corn bread and apple sauce without either butter or sugar, for dinner apple sauce and corn bread; and for supper corn-meal mush and apple sauce. All of that time, although no one but himself was in the least interested in his work, he kept right on painting.

The friends he had made in Atlanta were Bishop and Mrs. Hartzell who, in 1890, lived in Cincinnati. After this second failure they invited him to come there and have an exhibition of his pictures. They helped him to arrange it and



Courtesy Johns Hopkins University, Baltimore, Md.

JOHN SINGER SARGENT: THE FOUR DOCTORS

Dr. Welsh, Dr. Halstead, Dr. Osler, Dr. Kelly

PLATE C

Courtesy of the artist

ROBERT VONNOH: LITTLE LOUISE

Mrs. Wharton Sinkler, née Louise Elkins, daughter of George W. Elkins and granddaughter of W. L. Elkins of Elkins Park, Philadelphia, Pa.

. Courtesy of the artist and The Museum of the Brooklyn Institute of Arts and Science.

ROBERT VONNOH: PORTRAIT OF BESSIE POTTER VONNOH

PLATE CII

HENRY OSSAWA TANNER: RUTH AND NAOMI

invited their friends to see it, but, as he said, "the gods still refused to be propitious and no pictures sold." Greatly admiring the determination of the young artist, and recognizing merit in his work, the Bishop and his wife bought the entire collection for a sum sufficient to make it possible for Mr. Tanner to go to Europe to study. He intended to study in Rome, and stopped on the way to visit London and Paris, but he was so delighted with Paris that he decided to remain there and study in the Académie Julian. Later he opened a studio there, and has since made France his home. That country strongly appeals to Mr. Tanner because of the absence there of race prejudice. He said: "In the art world of Paris was the first time I had found a place where I was wanted." He said he knew he had a right to study in the art schools of America, but because of being a negro he was always conscious of the fact that he was not wanted.

The painting he sent to the Paris Salon in 1894 was refused. The one sent the next year, "Daniel in the Lions' Den," was accepted and "placed over them all," as he wrote a friend. It was "skyed." The "Raising of Lazarus" brought him another opportunity and his first genuine recognition. A friend who saw the picture in his studio realized what a visit to the land he was painting would mean to the young artist, so he made it possible for him to go. Just before leaving for the Holy Land in 1897, Mr. Tanner sent that painting to the Salon. When he reached Venice on his return, he received a letter from the French government offering to purchase it. No wonder he said that was the greatest surprise of his life. Only those who have passed through experiences of great disappointments and successes can appreciate what that offer meant to him. On his return to Paris he found his ability recognized by the art critics, and patrons soon became interested in his work. The long years of struggle and privation were over. He had, indeed, "come into his own."

"The Annunciation," his Salon picture of 1898, is now in the Wilstach Collection, Philadelphia. Of it Caffin says:

"The picture has spirituality so far that it suggests the mystery of the conception."

During that trip to the Holy Land, Mr. Tanner painted "Christ and Nicodemus." After it had been exhibited in the Salon, it was shown in the Pennsylvania Academy of the Fine Arts, Philadelphia, in 1900. It was given the Lippincott prize and purchased for the Temple Collection. A still greater honor came to Mr. Tanner in 1908 after "Behold the Bridegroom Cometh" was accepted by the Salon. It was given the place of honor, and he was sent word that after that any two canvases he chose to send would be accepted without passing before the jury. This picture was also purchased by the French government. Of his aim in painting this picture Mr. Tanner said: "I hoped to take off the hard edge too often given to that parable; how generally the wise virgins are pictured good but cold and unlovable, so I attempted to show that they were sympathetic for their sisters in distress, and that this sympathy is one of their beauties."

It is always interesting to read an artist's own interpretation of a picture. Of his "Christ and His Disciples on the Road to Bethany," Mr. Tanner says, "I have taken that tradition that Christ never spent a night in Jerusalem, but at the close of day went to Bethany. I have pictured the moon, set in rather a blue sky, high over the heads of Christ and his disciples who are walking along a little roadway, to the left of which are the white sepulchres, while to the right a goat herder is returning with his flock of black goats; recognizing in Christ a great prophet he stops, places his hand upon his breast, and bows his head in reverence while Christ and his disciples pass."

One often wonders how an artist decides on the composition and lighting of a picture. Mr. Tanner said the idea for "Judas Covenanting with the High Priest" came to him in a joggling, poorly lighted omnibus in Paris—"Inside, the figures dimly lighted with a rich cadmium; outside, the cool night with here and there a touch of moonlight." Though he is fond of night effects, he does not confine himself to them. For a time he

painted largely in deep yellows and browns; later he used blue, and blue-greens. Many of his pictures are positively weird, so unusual is his color and lighting. Some of his later canvases are much lighter in color than the earlier ones, but all are rich, and the tonal quality is pleasing. Miss MacChesney recognizes in his pictures the same spiritual qualities so noticeable in the paintings of Holman Hunt, the Pre-Raphaelite artist.

Mr. Tanner has deep convictions regarding art, and makes it the rule of his life to live up to them. He says: "I believe most sincerely in a religious sentiment in religious pictures; but so far I have never seen it in a canvas which did not also possess artistic qualities. Religious pictures must measure up to the requirements of good art or they can never command respect." He is also exceedingly critical of his own work. One day, after unexpectedly coming across one of his paintings which he had not seen for years, he said to a friend: "This running across old pictures is a very trying thing. It runs both ways—you are either ashamed you did not do better, or surprised and ashamed that you do not now do better—both ways it is painful."

One cannot but agree with Mr. Benjamin Brawley, who, in speaking of Mr. Tanner in his *The Negro in Literature and Art*, says: "His whole career is an inspiration and a challenge to aspiring painters, and his work is a monument of sturdy endeavor and exalted achievement."

ART EDUCATORS

Though the production of the artists of the following group has been limited for some years, the influence they have exerted in the training of taste and in developing appreciation of the arts has been so great that they merit an honored place among artists.

Denman W. Ross (1853—, b. Cincinnati) graduated from Harvard, studied painting, and became an art teacher. In 1899 he was appointed lecturer on the "Theory of Design" in his Alma Mater. He also has written several books on art.

The Painter's Palette, published in 1919, is especially helpful as are also his charts for color study. Since 1895 he has been a trustee of the Museum of Fine Arts in Boston.

Walter Scott Perry (1855—, b. Stoneham, Mass.) received his early art training in the Massachusetts Normal Art School, Boston. After he had been supervisor of art in the Public Schools in Fall River and Worcester, Mass., he was director of fine and applied arts at Pratt Institute, Brooklyn, from 1887 to 1928. The influence he has exerted on American art is great, for many artists and teachers have been trained in that school. Mr. Perry has traveled extensively, and has written and lectured both on his travels and on art subjects.

Arthur W. Dow (1857–1922, b. Ipswich, Mass.) studied art in Boston and under classic artists of Paris, but received his greatest inspiration from the art of Japan. He exerted a most helpful influence on the method of teaching design. His ideas were sometimes difficult to grasp, but only a few years of practical experience were necessary to make their value clear.

Mr. Dow taught composition at Pratt Institute for a short time. He then became director of the art department, Teachers College, Columbia University, which position he held until his death. A memorial group of his paintings is now hung in that College.

Henry Rankin Poore (1859—, b. Newark, N. J.) received his early training in the Pennsylvania Academy of the Fine Arts, Philadelphia; in the National Academy of Design, New York City; and in Paris.

The excellence of his work as a painter is confirmed by the American Art Association's award of first prize and $2,000 in 1888, but he is best known and appreciated for his books *Pictorial Composition*, *The Pictorial Figure*, and *The Conception of Art*, which are of great value both to those working in the arts and to all who wish to become intelligent appreciators.

Few women teachers have exerted as great and helpful an influence on American art students as Jeannette Scott (1864—, b. Kincardine, Ont., Canada).

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HENRY OSSAWA TANNER: THE TWO DISCIPLES AT THE TOMB

Smith, Lindsley and Arnold, Syracuse, N. Y.

HENRY OSSAWA TANNER: CHRIST AND NICODEMUS

PLATE CIV

HENRY OSSAWA TANNER: "BEHOLD, THE BRIDEGROOM COMETH"

Courtesy of the artist

JEANETTE SCOTT: "ANNE"

Miss Scott received her early art training in the Philadelphia School of Design for Women and in the Pennsylvania Academy of the Fine Arts. She then went to Paris, where she studied for six years. She exhibited pictures two years in the Société Nationale des Beaux-Arts, at the Chicago Exposition, and in art exhibitions in New York City and Philadelphia. She became a teacher of painting in the art department of the College of Fine Arts, Syracuse University, in 1895, and was made head of the department in 1902, which position she held until her resignation at the close of her thirty-second year of service in that college. When she came to Syracuse University there were but three teachers in the art department; when she left there were nineteen. Though so much of her time and strength was given to teaching and planning the work at the University, she never ceased to be a producer. A comprehensive exhibition of her work, consisting largely of portraits, was held in the Syracuse Museum of Fine Arts in May, 1927.

In recognition of the excellence of her work as a teacher, executive, and artist, Miss Scott was made professor emeritus in June, 1927, and the degree of Doctor of Fine Arts was conferred upon her by Syracuse University.

Henry Turner Bailey (1865—, b. North Scituate, Mass.) received his early art training in the Massachusetts Normal Art School, Boston. He has written and lectured extensively on art for many years. He now is director in the Chautauqua Summer School of Art and Crafts at Chautauqua Lake, N. Y., and dean of the Cleveland School of Art, Cleveland, still exerting the splendid influence which has been his for so long.

Frank Alvah Parsons (1868—, b. Chesterfield, Mass.) graduated at Columbia University, then took up the study of art and traveled extensively in Italy, France, England, and Austria.

After giving lectures on art at Columbia University for a number of years, he became director of the New York School of Fine and Applied Art in 1909. He is now president of this school and has general charge of its sessions in Paris, London, and Florence. This is the only international art school of its

kind. Its aim is to give American students the opportunity to study at first hand "the art of France, Italy, and England, for the principles it expresses and for its adaptation to America's problems." In this school the principles of "dynamic symmetry," discovered by Jay Hambidge (chap. xvi), are used in all classes.

Dr. James Parton Haney (1869–1923, b. New York City) graduated with the degree of S. B. from the College of the City of New York, then took the medical course at Columbia University. After practicing medicine for two years, he decided to prepare himself to teach art, for he found that teaching was the work most attractive to him. He studied chiefly at the Art Students' League, New York.

He was director of art and manual training in the public schools of the Boroughs of Manhattan and the Bronx from 1896 to 1909 when he was made director of art in the high schools of New York City, the position he held at the time of his death. He also exerted a helpful influence on young people through his active connection with the School Art League of New York City. He organized the department for the training of teachers of art in the summer school of New York University in 1907, where, as director and teacher, he exerted a powerful influence.

As a memorial to Dr. Haney an art library has been assembled in an alcove of the Gould Memorial Library, New York University, and a bas-relief bust of him, modeled by Chester Beach (chap. xxv), has been placed there by the students who studied under him at the university.

These are only a few of the many people in this group whom one would desire to mention—a group growing ever larger, in which the people recognize that having found a great pleasure they should share it. It is these, and such as they, who are fostering the training in art appreciation in the schools and in evening and Saturday classes carried on by the School Art Leagues. The reward for this work is the great pleasure of seeing the "soul's awakening" in those whom they thus reach.

CHAPTER XIV

PORTRAIT AND FIGURE PAINTING (*Continued*)

AMERICAN AND LARGELY FRENCH CLASSIC TRAINING: Melchers—Miss Nourse—Wiles—Benson—Tarbell—Miss Beaux—Henri—Hale—The Misses Emmet—Du Mond—Guérin—Gibson—Paxton—Kendall—Peixotto—Breckenridge—Herter. AMERICAN AND ENGLISH TRAINING: Shannon.

GARI MELCHERS

In the eighties an artist by the name of Melchers began to attract attention in Europe. American critics became interested. As he had a foreign-sounding name and painted the people of Holland, they thought he was a Dutchman and gave his paintings generous praise. When they learned that the "foreign artist of unusual promise" was none other than Gari Melchers (1860—, b. Detroit), son of an American sculptor, they were amazed and chagrined, for at that time it was not popular to speak well of the work of an American artist.

At the age of seventeen, Gari Melchers decided to become an artist and wanted to go to Paris to study. His father, feeling that the boy was too young to go alone to that "wicked city," insisted that he go to Düsseldorf instead. The ideals of the German teachers were not his, so at the end of three years he rebelled and, unknown to his parents, went to Paris. So confident was he that there was the help he sought, he worked on the premise that what his parents did not know would not worry them. The training of the French masters proved to be what he needed, and it was not long before he was doing work of unusual merit. Then while spending a vacation in Holland, Mr. Melchers was so attracted by the quaint people he found there that he made his home in that country until conditions caused by the World War made it advisable for him to return to America. Since then he has lived in Virginia.

His first public recognition came in 1886, when his painting "The Sermon," in the Palmer Collection, Chicago, picturing some Dutch people at worship, was given honorable mention in the Paris Salon. Three years later the Medal of Honor of Paris was bestowed upon him. The only other Americans who have been given this award are Whistler (chap. VII) and Sargent (chap. XIII). The paintings which won for him this honor were "The Sermon," "The Communion," and "Pilate."

Mr. Melchers has painted many other church interiors, among which are numerous weddings and christenings, all delightful in color and reverent in feeling. After finishing the "Dutch Christening," Mr. Melchers remarked: "I wonder what Whistler would have said to this! I fancy he would not have liked my color; his outlook on the world, you know, is gray; I can imagine his exhorting me to 'take out those loud reds and greens, my boy.' But," he continued, "I can see them in my churches in certain lights, so why suppress them." Mr. Melchers then added what most artists sincerely feel: "We should thank Monet for the good he did in teaching us to view things with clear eyes."

In "Maternity," that painting which was given the place of honor in the room devoted to Mr. Melchers' work in the Art Palace of the Panama-Pacific Exposition, San Francisco, he has pictured a comely young Dutch matron with her baby at her breast. Here, as in most of Mr. Melcher's canvases, are found unusual color combinations. The healthy coloring of the mother and child against a background of autumn foliage, the touches of purple in the mother's waist, repeated in the blanket on her lap, are in perfect harmony; but only he could have successfully introduced that brick-red chair and the watering pot of intense light blue peculiar to a certain make of porcelain. After careful study, however, we would not have them otherwise, so perfectly does each color take its place and give zest to the color scheme.

In none of Mr. Melchers' canvases is the skill of the artist more clearly shown than in "Nellie Kabel," in which a young

woman is seated against a brightly lighted window. Near her on a table is a marble bust seen almost in silhouette but carefully studied as to values. On the table are two bouquets of flowers, one of nasturtiums, the other of cosmos—tones of orange and pink supposed to be as discordant as the red, violet, and unusual blue found in "Maternity." To be entirely convinced of their value in the composition, the student has but to cover one of them. Mr. Melchers knew that just such contrasts were needed there, and he was strong enough to use them successfully. It is such touches as these that mark the difference between an artist and a person who is only a painter. Debussy and other modern composers of music have produced some of their finest harmonies by combining notes before thought discordant. What they have done for music Mr. Melchers has done for the art of painting.

In Mr. Melchers' pictures of the Dutch people, he represents them as they are, plain and awkward, but because he himself truly likes them, he has been able, also, to picture the sweetness, sincerity, and pathos of their humble lives in such a way that we, too, come to respect and admire them. This is especially noticeable in his "Sailor and Sweetheart." The boy and girl, for they are little more than that, are seated on a wooden bench in the house—her hand resting lovingly on his—both are shy and a bit frightened by their deep feeling. It is painted simply, but with such sympathetic understanding that we feel inclined to turn away lest we intrude on their happiness.

Since Mr. Melchers' return to America he has become interested in that sturdy class of people known as "mountain whites," and pictures them in the same spirit of true friendliness as is felt in his Dutch paintings. Of this class of his work "The Pot Boils," representing two men, each with a gun over his shoulder, tramping through the snow, is quite typical. His flower pictures do not seem studies of flowers, but the flowers themselves in all their fragile loveliness. Canvases such as "Plantation Home" and "Spring Show" illustrate how marvelously he can portray sunlight.

Many portraits have been painted by Mr. Melchers, among them full-length ones of Dr. Harper, first president of the University of Chicago, in academic robes, and of Colonel Roosevelt in riding costume; but Melchers is most appreciated for his character studies of national or local types. He has also painted a few murals: "Peace and War," in the Library of Congress, both symbolic and decidedly decorative in treatment, and three panels in the Detroit Public Library. The central one, "The Spirit of the Northwest," represents a pioneer trapper and a soldier; between them, but on another plane, is the idealized figure of St. Claire, the patron saint of that region. On each side of this are panels treating of the history of Detroit. The first one pictures the arrival of Madame Cadillac, wife of the founder of the town. In the other, Pontiac, the Indian who, under the guise of a friend of the settlers, planned an attack on the fort at Detroit, is given central place; beside him is Major Gladwin, whose discovery of the plot and wise command of the siege which followed established British supremacy there. Though these, like all of Mr. Melchers' paintings, are executed with great freedom, one would never think of calling his technique clever, for it is far better than that—more genuine, natural, and satisfying.

By the time Mr. Melchers was thirty years of age, Europe had given him all the honors for which he was eligible. When he was made Chevalier of the Legion of Honor, Puvis de Chavannes hastened to Mr. Melchers' studio in Paris to congratulate him, and expressed his personal appreciation by offering him his own ribbon, received many years before. America also has been generous with her honors to him. Few, if any, American artists are represented in as many European and American galleries.

ELIZABETH NOURSE

Because Elizabeth Nourse (1860—, b. Cincinnati) has lived abroad so many years, and seldom exhibits in America, her work is better known in Europe than here. So unusual was

her talent that, when she entered the Académie Julian in Paris at eighteen years of age, Boulanger advised her to take a studio and develop independent of masters. She did as he suggested, and that year her painting sent to the Salon was accepted and well hung.

Miss Nourse usually paints mothers and children. A French critic, Dubuisson, says: "There is no painter who has reproduced better than Miss Nourse the naïveté of a baby's attitude and the tenderness of motherly love."

She was the first American woman to be made a member of the Société Nationale des Beaux-Arts, and her "Closed Shutters" was purchased by the French government. She is now recognized as one of the strongest of the American painters in Paris.

IRVING R. WILES

Irving R. Wiles (1861 —, b. Utica, N. Y.) had a rich artistic inheritance. His mother painted landscapes in her youth, and his father, Professor L. M. Wiles (1833–1905, b. Perry, N. Y.), was a landscape painter of ability who taught for many years in Ingham University, Leroy, N. Y., and in the Silver Lake Art School founded by him near Perry, N. Y. A number of his paintings has been presented by his son to the Public Library of Perry, and a bronze bust of him, modeled by Chester Beach (chap. xxv), was placed by his former students on the old campus in Leroy in 1922.

Mr. Irving Wiles's early art training was received under his father and Chase (chap. viii). He then went to Paris and studied under Lefebvre and Carolus-Duran.

For several years after his return to America in 1884, he was best known as an illustrator for the *Century*, *Harpers*, and *Scribner's* magazines. Although his illustrations are excellent, he did not enter into that work as did Abbey and Pyle (chap. x), who were fond of working from text. With Mr. Wiles, illustrating was but a means for keeping the pot boiling; his chief interest has always been in painting ideal figures and portraits.

Whatever his subject, there is always a freedom in his execution which adds greatly to its charm.

Mr. Wiles taught for several years in the Silver Lake Art School and the Art Students' League. Though teaching was no more to his liking than illustrating, he was an excellent instructor. His criticisms were always kind, comprehensive, and constructive. In the sketch class he insisted not only that the figure should be truly constructed but that the clothes fit. He would sometimes say: "You would not wear a dress that looks like that, why paint it?" Always particular about his own clothing, he disliked seeing ill-fitting garments on others.

It was while teaching at Silver Lake that Mr. Wiles painted the well-known portrait of his father and mother. It pictures them seated on a couch having a cosy chat. Mr. Wiles changed scarcely a stroke on the portrait of his father; but the one of his mother caused him much trouble and never quite satisfied him, though he scraped it out and repainted it many times. To their friends, both portraits seem like life itself — the kindly but somewhat sad professor, and the cheery, vivacious little lady ever forgetful of self in her efforts to add to the happiness of others. This, like Whistler's portrait of his mother, is the outcome of deep devotion and love. After being awarded medals and prizes both in this country and in France, the portrait now hangs in Mr. Wiles's New York studio. He has painted several other portraits of his father; one of these is in the Metropolitan Museum, New York. He has also painted many portraits of his wife and only daughter Gladys.

Probably none of his portraits has been more talked about than the one of Julia Marlowe painted in 1901 when she was at the height of her popularity and beauty. This also has been shown at many art exhibitions. Mr. Wiles was selected by the National Commission of Fine Arts to paint the portrait of Admiral Sims for the National Gallery, Washington, D. C.[1] This portrait is excellent as a likeness, in composition, and in

[1] The other artists selected to paint heroes of the World War are noted in the article on Douglas Volk (chap. ix).

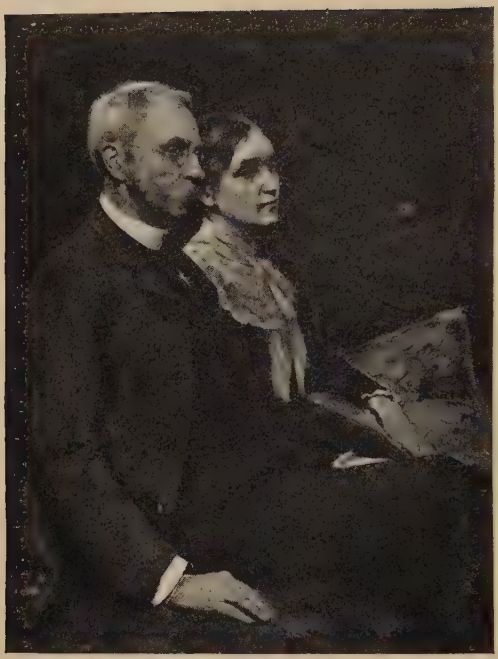
GARI MELCHERS:
THE COMMUNION

Courtesy of the artist

GARI MELCHERS:
MATERNITY

Smith, Lindsley and Arnold,
Syracuse, N. Y.

PLATE CVI



IRVING R. WILES:
PORTRAITS OF THE FATHER AND MOTHER OF THE ARTIST

Courtesy of the artist

GARI MELCHERS:
NELLIE KABEL

Courtesy The Syracuse Museum of Fine Arts, Syracuse, N. Y.

manner of rendering. Among other noted people portrayed by Mr. Wiles are President Roosevelt, Nicholas Murray Butler, Mrs. Gilbert, Gerville Readie, and William J. Bryan.

Mr. Wiles's chief pleasure, outside of his art, is boating—he is especially fond of manipulating the sails himself. He also has a fine collection of ship models.

Though he should not be classed as an Impressionist, he was one of the first of our artists to recognize the value of Impressionist discoveries and to profit by them. Like most strong artists, he is acquainted with the art of many lands, and through that knowledge his own art has been strengthened and enriched.

FRANK WESTON BENSON

The better we become acquainted with American and European art, the more we realize how different they are. In analyzing the differences, Miss Anna Seaton-Schmidt, an able art critic, now deceased, said: "Perhaps it is the spirit of optimism, of daring, of a surety of happiness—a composite of all those qualities that belong to youth—which distinguishes what we call American art from the older art of Europe." To appreciate this thought fully, one needs to have visited the great international art exhibitions of Europe, and to compare the paintings hung there with those seen in most American galleries. If our art is characterized by these qualities, then Frank Weston Benson (1862—, b. Salem, Mass.) is one of our most typical artists, for surely his work is positive, it is optimistic, and it is joy-giving.

He has developed richly since those early days when he worked under masters in the Museum of Fine Arts, Boston, and in Paris. In Mr. Benson's art, love of family is as evident as in the pictures by Thayer and Brush (chap. IX), yet the work of these artists is quite unlike—each being decidedly individual. The three classes of Mr. Benson's work which are the strongest are his portraits in oils of small boys, his young women out of doors in the sunshine or in spacious interiors, and his etchings of marshes and water birds (Plate CVII).

There is indeed much charm in that "Portrait of a Boy" in Carnegie Institute, Pittsburgh, for which Mr. Benson's son, now a man, posed. The sturdy, bobbed-haired youth in the blue smock is delightful, but of much stronger appeal is the portrait of a boy, a little older, in a light-blue linen suit with a bright-red decoration on his sleeve. His light hair is cut close, he is very boyish, very dear. When I saw this portrait in Mr. Benson's studio and spoke of how strongly the boy resembled my own young nephew, the artist smiled and said: "It has reminded many of a child they love." This is a portrait, but, like that supreme portrait of Whistler's mother, it is also a type, and finds a responsive chord in many hearts.

Of his out-of-doors scenes the single figures, or groups, that he has posed on hilltops directly against the summer sky are the most delightful. In many of these he has painted sunlight as convincingly as the most enthusiastic luminarist does, but, unlike many of them, he uses the long brush stroke and blended colors. In his "interiors," Mr. Benson often pictures some member of his family seated in his studio (Plate CVIII). One is not impressed with space in his pictures, as in Mr. Dewing's (chap. IX), neither does one feel the desire to eliminate accessories, as in many of the compositions of Mr. Melchers and Mr. Frieseke (chap. XI).

Although Mr. Benson is not especially noted as a mural decorator, he has done several murals of real excellence. The best known are "The Seasons" and "The Graces" in the Library of Congress, Washington, D. C. The solitary figure in each of these murals is distinctive and noble, while the color scheme is as harmonious as that found in his easel paintings. In 1923 there was an exhibition of Mr. Benson's etchings in the corridor of the Library decorated by these murals. It was a happy thought to place them there, for it is always interesting to compare an artist's use of different mediums. In *Biographical Sketches of American Artists*, compiled at the State Library, Lansing, Mich., for free distribution to the people of that state, Mr. Benson's etchings are spoken of as his "playtime

specialty," and such, in fact, they are, for it was the observations made of the water birds while on long tramps in the marshes which suggested to him this class of subject and mode of expression. So buoyant are the birds in their flight that one is conscious of surprise that they do not pass out of vision. One of his largest etchings, "The Bald Eagle," shows the bird perched on the topmost branch of a dead tree. He seems indeed the monarch of the air, the worthy emblem of our nation. Mr. Benson has put one of the first prints of each of his etched plates in his safety-deposit box, thus keeping an invaluable record of his work. His etchings are less subtle, less suggestive than those done by Whistler (chap. VII) or Pennell (chap. X); they are more closely related to Duveneck's (chap. VIII), whose work is more realistic.

Mr. Benson is also skilled in the use of water color. The approval which his work in this medium has gained is shown by his sales. In an exhibition of twenty-nine of his water colors, held in 1923, all but three were sold for $500 each.

Like most of the other Boston artists, Mr. Benson has been little influenced by what is known as "modern art." He has not stopped experimenting and growing, but he has been so successful and happy in his natural art expression that he has felt no inclination to seek strange gods.

EDMUND C. TARBELL

Another Boston artist, Edmund C. Tarbell (1862—, b. West Groton, Mass.), was born in the same state and in the same year as Mr. Benson. Both men studied under Grundmann in Boston and worked with Boulanger and Lefebvre in Paris. The differences and the similarities in the work of these two American artists are also interesting. There are no etched stories of the marshes in the works of Mr. Tarbell, and he has made many more portraits of grown-ups than of children, but their paintings of interiors are quite similar. In the work of both are found the reserve and the refinement which so long have been associated with the people of Boston. In fact, these

adjectives so well describe the major output of the work of Boston artists that one quite agrees with Mr. John E. D. Trask when he says that as different cities of Europe are renowned for their individual schools of painting, "so Boston has given, and is as yet the only city which has so given, a distinctive school to the renaissance of painting in America"; adding: "Parenthetically and argumentatively let me say that Philadelphia, the only other city which has the right even to debate with Boston its sole claim to this distinction, has so over-emphasized the advantages of individuality as automatically to destroy its claim to the establishment of a school, however great may have been its contribution to the culture of the country."

Several critics have compared Mr. Tarbell's interiors with those done by the great Dutch artists of the past who specialized in this class of work, but Mr. Tarbell is more interested in the effect of light. He pictures it coming through sheer curtains, and reflected on polished surfaces in the room. Of his interiors, none is more characteristic than "Girl Crocheting" and "Girl Mending," both in private galleries, and the "Venetian Blind" in the Worcester Art Museum. They are beautiful in color, true in tone, and painted with that freedom and skill of execution which for years has characterized all his output. In 1909, at the International Exhibition of Paintings, Carnegie Institute, Pittsburgh, the "Venetian Blind" was given a medal of the first class, carrying with it $1,500. This picture represents a young woman lying on a couch on a porch shielded by a venetian blind through which the sun peeps here and there. Philip Hale ranks this as one of the greatest of American paintings.

During recent years Mr. Tarbell has been working most in portraiture. Many of his portraits are home pictures, showing the people in their own environment. Interesting examples are the portraits of L. C. Seelye and Marion L. Burton, both former presidents of Smith College. At the request of the National Commission of Fine Arts, Mr. Tarbell painted portraits of Marshall Foch of France and General Leman of Belgium,

Courtesy The Worcester Art Museum, Worcester, Mass.

FRANK WESTON BENSON: MY DAUGHTERS

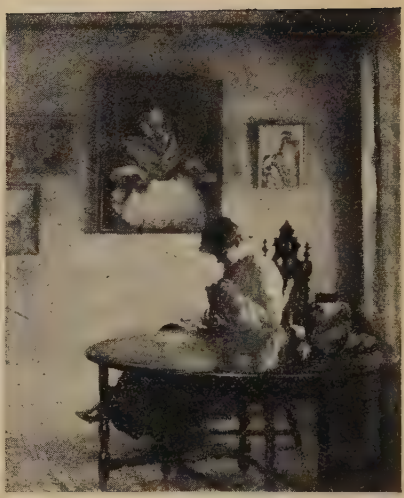
Courtesy Kennedy and Company, New York

FRANK WESTON BENSON: IN DROPPING FLIGHT

PLATE CVIII

Courtesy Worcester Art Museum,
Worcester, Mass.

EDMUND C. TARBELL: VENETIAN BLIND



Courtesy Mr. Charles V. Wheeler.
Washington, D. C.

EDMUND C. TARBELL: GIRL CROCHETING

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FRANK WESTON BENSON: A RAINY DAY

Presented to The Art Institute of Chicago by the Friends of American Art

heroes of the World War. One of his latest is a full-length portrait of President Coolidge, unveiled in the senate chamber of the State House, Boston, in 1926.

Mr. Tarbell was honored in 1912 by having a representative exhibition of his work given in Copley Hall, Boston. The only other similar exhibitions held there were of the works of Whistler (chap. VII) and Sargent (chap. XIII). This indicates the high esteem in which Mr. Tarbell's art is held. Frederick William Coburn says: "Among painters and the general public, Tarbell is considered one of the ablest living painters."

CECILIA BEAUX

America has a goodly number of women painters who rank high, but there are three whose work is so exceptional that when one thinks of modern artists their names come to mind with those of the strongest men. They are Mary Cassatt (chap. XI), Cecilia Beaux (1863—, b. Philadelphia), and Violet Oakley (chap. XV).

Struggle to achieve a desired end makes for strength in art as well as in character. Cecilia Beaux was not, like Mary Cassatt, "born with a gold spoon in her mouth." She worked at many things to earn the money for her early training under William Sartain, Philadelphia, but whether it was the drawing of fossils for scientific publications, or the making of crayon portraits from photographs of people long departed, each piece of work served to bring her nearer to her goal, because in every class of work she found something of interest and always did her best.

When Miss Beaux was twenty-two, her painting "Last Days of Infancy" won the Mary Smith prize of $100 given each year by Philadelphia for the best picture painted by a woman resident of that city. She won that prize again in 1887, 1891, and 1892. Her only European training was received during the year of 1889–90 when she studied for a short time under a number of the classic teachers of Paris, among them Bouguereau and Benjamin Constant. On that trip she also visited many

art galleries. Of her art development Mr. Gutzon Borglum (chap. XXII) writes: "She boasts no abnormality of genius, she did not run away from opposing parents to starve for a quarter of a century 'just to paint.' She just sanely labored with color and oil and brush, and so found the minds and moods and motives of human existence."

She has painted some ideal figures, but is known chiefly as a portrait painter. In commenting on the style of her work Giles Edgerton says: "It is not once in a generation that a woman so subverts her essentially characteristic outlook on life to her work that her impulse becomes universal as that of the greatest men often is. One feels that Cecilia Beaux has done this in her portrait work, as George Eliot did in her stories." Miss Beaux is one of the few women artists who can successfully portray men; most women confine themselves largely to picturing women and children.

One of Miss Beaux's most notable portraits of men is the one of Dr. Billings in the surgeon-general's office, Washington, D. C. While in charge of that office Dr. Billings assembled a surgeon's library recognized to be the greatest in the world. To show their appreciation, two hundred and fifty-nine of the leading surgeons of the United States and Great Britain presented him with a large sum of money and commissioned Miss Beaux to paint his portrait. Her portrait of John Paul Jones in the Naval Academy, Annapolis, is also strong. In 1919 she was chosen by the National Commission of Fine Arts to paint the portraits of Cardinal Mercier, Premier Clemenceau, and Admiral Beatty. The portrait of each one shows her grasp of salient characteristics and strength in execution. Miss Leila Mechlin, editor of the *American Magazine of Art*, after commending the other portraits, said: "Her portrait of Admiral Beatty is a more unusual performance—brilliant, impressive, distinguished—a work which will always take its place and dare comparison with the best portraits of all artists and of all time." In studying this series of portraits of World War heroes, one cannot fail to be impressed with the vigor and

strength of character which Miss Beaux has represented in this portrait; even the hands are unusually expressive.

Few paintings have been shown in as many exhibitions as "Dorothea and Francesca," sometimes called "The Dancing Lesson" or "Children of R. W. Gilder." The concentration expressed in the faces, as the older girl is teaching the younger one a dance step, and the rendering of their beautiful hair, are quite distinctive. This picture was purchased by the Art Institute of Chicago, in 1922.

Some critics say that Miss Beaux's portraits are not in any sense types—that they simply portray individuals. That is true of many of them, but not of the portrait M. Adelaide Nutting in Johns Hopkins Hospital, Baltimore; instead, that is a portrait in which capable and faithful nurses of all times are personified and honored.

Six of Miss Beaux's paintings were exhibited in a group in the Champs de Mars, Paris, in 1896. This, with her exhibition at the Paris Exposition four years later, led to her election as a member of the Société Nationale des Beaux-Arts, an honor given to but few women.

For a time Miss Beaux gave six criticisms a year to a selected group of students in the Pennsylvania Academy of the Fine Arts. Margaret Dobson, who studied with her there, says: "One could work for weeks on one of her criticisms; it was so inclusive and constructive." She then tells of how embarrassing they sometimes were, for Miss Beaux invariably made her favorable comments in a voice unusually low and gentle, while her adverse criticisms were given so much louder that the student felt her faults were being heralded from the housetop. Miss Beaux had another exclusive class in New York City in 1924. Her influence as a teacher has not been extensive, but it has been greatly appreciated.

One of Miss Beaux's greatest portraits is of Ada L. Comstock, formerly dean of Smith College, presented to the college in 1923 by the class of 1897, of which she was a member. The strong, splendid character of Miss Comstock is well expressed,

but the subtlety of modeling of the refined features is the quality which impresses most when one studies the portrait. Miss Beaux's color attracts little attention but it is always harmonious. Her manner of painting is forceful and individual. She is quick to grasp essentials and excels about equally in the rendering of textiles and in her power to depict character.

ROBERT HENRI

Few living artists have exerted as great an influence on American art, both by precept and by example, as Robert Henri (1865—, b. Cincinnati). An idea of his method of teaching and his ideals in the work can be gained from the following quotations taken from talks to his students: "Don't take me as authority. I am simply expressing a very personal point of view. Nothing final about it. You have to settle these matters for yourself." Again he said: "Find out what you really like, if you can. Find out what is really important to you. Then sing your song. You will have something to sing about and your whole heart will be in the singing. When a man is full up with what he is talking about, he handles such language as he has with a mastery unusual to him, and it is at such times that he learns language."

Mr. Henri's art education was received in the Pennsylvania Academy of the Fine Arts, Philadelphia, under classic teachers of Paris, and by study of the works of the masters of France, Spain, Italy, and other countries. He is a portrait painter but not of the ordinary sort, for he usually chooses the people who pose for him. Most of his pictures can be grouped under one of three headings: young women, tall, delicate, and graceful, posed in such a way as to accentuate these qualities; children, sometimes serious but usually frolicking youngsters; and his foreign types, which include people of different nationalities and races.

Mr. Henri's technique is unusual, not alone because of its freedom and strength, but because it varies so in his paintings of these different types, for he adapts his style to his subject

even more than do most artists. His aristocratic young women are painted with a technique as reserved as the model, while the children and ruddy foreign types are painted with a dash and verve at times quite startling. A characteristic painting of the first group is "Young Woman in Black" in the Art Institute of Chicago. Mr. Guy du Bois says: "This picture can be compared best to Whistler's portrait of his mother; the difference between them is the difference in the love man bears his mother and the love he bears his sister. The two pictures are equally sincere." After studying both carefully, one comes to feel that Mr. du Bois has made a pertinent comparison. The "Young Woman in Black" is, as one would expect by the name, reserved in color, being painted largely in black, grays, and pale flesh tones. Some of Mr. Henri's portraits of men also belong in this class—the one of E. Wyatt Davis, Esq., being strong but quite as restrained.

Of Mr. Henri's children portraits, "Jean No. 3," serious and refined; "Willie Gee," a negro boy; and "Laughing Gipsy Girl" are characteristic of the different types that delight him and with which he, in turn, delights us; but in none of his canvases has Mr. Henri shown greater psychological insight than in those unusual portraits designated simply as "Himself" and "Herself," both owned by the Art Institute of Chicago, and to which people return again and again. So truly are these people of the Emerald Isle represented that one with but ordinary imagination can hear their brogue and enjoy their quaint sayings. In 1914, "Himself" was given a medal by the Pennsylvania Academy of the Fine Arts, Philadelphia, as the best portrait in that year's exhibition.

After studying a group of Mr. Henri's paintings shown in Smith College in 1916, Mr. Oliver S. Tonks writes: "The expressiveness seen in all the portraits by this artist is in a large measure the result of a remarkable ability shown in painting the eyes. One might indeed write at length upon Mr. Henri's infinite variety in the treatment of this feature. Sometimes, as in the 'Chinese Lady'—to the writer's mind one of the best

portraits in the group—the painting is fairly close and well defined." This is true, but in other portraits the eyes, just as interesting, seem done in two or three strokes.

An exhibition of Mr. Henri's work, held in the Ainslie Gallery, New York City, 1923, showed that he is growing in strength of execution and in color appreciation. Besides the figure pieces, similar to those which for years have been associated with his name, there were some unusual landscapes, "The Rain" being one of the most beautiful. Whatever Mr. Henri's subject, his canvases are interesting, and are enjoyed not only by the critic and student but also by the layman who "doesn't know anything about art but knows what he likes."

PHILIP LESLIE HALE

Philip Leslie Hale (1865—, b. Boston, Mass.) is about equally noted as a painter and an art critic. He belongs to the well-known Hale family of New England; his father was Edward Everett Hale. Mr. Philip Hale's early art training was obtained at the Art Students' League, New York City, where he studied under J. Alden Weir (chap. xi), and in Paris at the Académie Julian and the École des Beaux-Arts. Whether his subject is a portrait, an ideal figure, or a bit of the out-of-doors, his technique, like that of most of the artists of the Boston group, is of great refinement. His work has received many awards, among them the popular prize of the Pennsylvania Academy of the Fine Arts, Philadelphia, 1919. Characteristic examples of his paintings are "The Crimson Rambler" and "Girl with Pearls," both in the Pennsylvania Academy. For a number of years Mr. Hale has been a teacher in the Boston Museum School.

LYDIA AND ELLEN EMMET

It is not often that four sisters become artists, but that is the case in the Emmet family. The most noted of them are Lydia Field Emmet (1866—, b. New Rochelle, N. Y.) and Ellen Emmet (1876—, b. San Francisco, m. William B. Rand).

Both sisters studied art in New York City and in Paris, and have specialized in portrait painting.

Miss Lydia Emmet usually pictures women and children of wealth and refinement; in fact, she has been called the painter of American aristocracy. Her style also is characterized by refinement, there being in it none of the virile qualities so pronounced in Miss Beaux's work. The few portraits that Miss Emmet has painted of men are quite lacking in masculine qualities. Her sister, Mrs. Ellen Rand, painted several portraits of noted men, one of Dr. Billings, in the New York Public Library, and another, less creditable, of Augustus Saint Gaudens (chap. XIX), in the Metropolitan Museum of Art, New York.

FRANK VINCENT DU MOND

Frank Vincent du Mond (1865—, b. Rochester, N. Y.) has exerted his greatest influence through his splendid teaching in life classes, first at Pratt Institute, Brooklyn, N. Y., and now in the Art Students' League, New York City. For a time Mr. du Mond illustrated for such magazines as the *Century*. He has also painted a number of important easel pictures and murals; among the former "The Holy Family" is probably the best known. His most important mural, "The Westward March of Civilization," was one of the decorations at the Panama-Pacific Exposition, San Francisco. Mr. du Mond was also a member of the International Jury of Awards of that Exposition.

JULES GUÉRIN

As an illustrator and mural decorator, Jules Guérin (1866—, b. St. Louis, Mo.) holds a unique place in American art. He excels in depicting great constructions and groups of people in broad, flat masses, thus gaining decorative effects almost as interesting as those produced by the old Japanese masters, but there is more joy in his coloring, though it is quite as harmonious. It is, in fact, as if the colors of the rainbow were playing together, shielded from too prying eyes by a filmy veil of mist

or haze. There was nothing unusual in Mr. Guérin's training, first in art schools of America, then in France. It is not the food assimilated that makes the difference between a bluebird and an eagle.

Mr. Guérin has made many colored illustrations for articles on Egypt and Palestine written by Robert Hichens. In them is shown not only the architecture but the very atmosphere of the places pictured. Other interesting series of his drawings are of French chateaux, of Venetian scenes, and of public buildings in America, including many of the Spanish missions of Texas and California. He has been helped greatly in this work by his training and skill as an architectural draughtsman. The reproductions of these paintings, which have been published in our different magazines, are worthy of being framed and hung on the walls of our homes and schools. The time is long past when lack of money is an excuse for having poor pictures. The ability to select the good is now all that is necessary.

The entire color scheme of the Panama-Pacific Exposition held in San Francisco in 1915, was planned by Mr. Guérin. The result was attractive, and greatly relieved the eyestrain so noticeable at that beautiful exposition held the same year in San Diego, where the buildings and walks were left white.

Mr. Guérin's greatest achievements are the mural decorations in the Lincoln Memorial (chap. xxxii), Washington, D. C. They consist of two horizontal panels, 60 by 12 feet in size, placed above the vertical panels containing the immortal addresses of Lincoln. In color and in the spotting of light and dark these murals in place are satisfying, but after becoming acquainted with the decorations in the governor's reception room at Harrisburg, where Miss Oakley (chap. xv) has pictured in her masterly way the life of William Penn, one cannot but feel that by confining himself to allegory, beautiful though it is, Mr. Guérin has missed a great opportunity. It is much more difficult to treat modern characters and dress decoratively, but Mr. Blashfield, Miss Oakley, and other mural painters have proved that it can be done successfully. The subjects of the

CECILIA BEAUX:
PORTRAIT OF
M. ADELAIDE NUTTING

By permission of Miss Nutting and the artist

Photograph by Rau Studios, Philadelphia

CECILIA BEAUX:
THE SILVER BOX

Smith, Lindsley and Arnold, Syracuse, N. Y.

CECILIA BEAUX:
PORTRAIT OF
ADMIRAL BEATTY

Courtesy The National Gallery of Art, Washington, D. C., and the Arden Studios, Inc., New York

PLATE CX

Copyright by The Art Institute of Chicago

CECILIA BEAUX: THE DANCING LESSON

In the Munger Collection, The Art Institute of Chicago

ROBERT HENRI:
HERSELF

Owned by The Art Institute of Chicago, Schulze Gallery

Courtesy of the artist

ROBERT HENRI:
HIMSELF

Owned by The Art Institute of Chicago, Schulze Gallery

Courtesy of the artist

Freedom | Immortality | Justice

EMANCIPATION

Unity | Fraternity | Charity

REUNION

JULES GUERIN: MURALS IN THE LINCOLN MEMORIAL, WASHINGTON, D. C.

Courtesy The National Commission of Fine Arts, Washington, D. C.

different groups in the Lincoln Memorial murals—"Freedom," "Immortality," and "Justice," and "Unity," "Fraternity," and "Charity"—are appropriate, but they seem cold and far away in a memorial to a man of the people whom all love. In the long ago, West (chap. III) proved that historical pictures should be true to the time of the event. Should not memorials also be true and personal to the life commemorated?

It is interesting to know that these huge panels were painted in a studio erected on the roof of a skyscraper in New York City, where the lighting was as nearly as possible like that in which they are now seen. As the Memorial is open at the front, Mr. Guérin has painted these murals in tempera and wax that they may withstand the changing weather conditions to which they are subjected.

Recognizing in Mr. Guérin a man of unusual originality and strength as a decorative artist, it is confidently expected that some day he will produce murals as true to the spirit of the theme as are his easel pictures and the illustrations for which he is justly famed.

CHARLES DANA GIBSON

The qualities in a picture which most attract the general public are the story it tells and the amount of detail in it.

Few American artists were better known by the public a few years ago than Charles Dana Gibson (1867—, b. Roxbury, Mass.) because of his pen-and-ink drawings which were appearing in several of our current magazines. The popular appeal in his pictures is the personal quality, usually humorous, in the story that each tells. The beauty of his types, both men and women, also attracted; in fact, the "Gibson Girl" came to be known by everyone; and even the public recognized something in his style which they liked, though few knew that it was masterly technique. There is no detail in Mr. Gibson's drawings; in fact, he always saw form simply. When a mere youngster, the figures which he cut out of paper were most unusual. He tells of how annoyed he used to be by his mother's

practice of calling him in from play to entertain her callers with his skill in this line. He began to study drawing in the Art Students' League when he was but seventeen years of age, and his first illustration was published in *Life* when he was nineteen. Three years later he entered the Académie Julian, Paris, and on his return to America devoted his time to illustrating.

Mr. Gibson's greatest work was done during the World War when he, like many other artists on both sides of the Atlantic, made posters. Because of his unusual service in this line, King Albert bestowed on him the Order of the Crown of Belgium; Mr. Gibson was made a member of the Legion of Honor by the French government, and in America he was one of fourteen men selected to have their portraits painted for the American Portrait Foundation. This Foundation was started by a Norwegian, Mr. Christoffer Hannevig, who, having gained great wealth through his shipping interests in this country, wished to do something for the United States in return. A committee was finally appointed to select artists to paint portraits of men who, in one way or another, had given unusual service to our country. Mr. Eugene Speicher (chap. xv) was selected to paint the portrait of Mr. Gibson.

If with his technical dexterity Mr. Gibson could have had higher ideals—ideals of service for the common good—he might have enjoyed fame as lasting as that of the English artist Hogarth, but the characters in Mr. Gibson's drawings are nearly all of the fashionable society types, apt at clever small talk, that are entertaining for a leisure moment, but do not make us think, or leave us better. His posters are quite the opposite. They express strong feelings which touch the hearts of others, and point the way to useful service.

WILLIAM McGREGOR PAXTON

An artist who, though not so widely known as Mr. Gibson, has become the popular man in several art exhibitions is William McGregor Paxton (1869—, b. Baltimore). The

quality in his work which gave him the popular prize in the art exhibition in Detroit in 1921, in Washington in 1922, and in the Pennsylvania Academy of the Fine Arts, Philadelphia, in 1924, is extreme exactitude. He reproduces what he sees as a mirror reflects. There are no imaginative or decorative qualities in his work, no freedom of execution. His nudes are not idealized and his costumed figures are worked out in great detail in a technique as finished as Copley's (chap. III). He also works as slowly as did that early master, often spending many months on a single canvas.

Of all the Boston artists, Mr. Paxton has carried this characteristic the farthest. He was educated at Cowles Art School, Boston, and under classic teachers of Paris. Mr. Philip Hale says that since 1900 Mr. Paxton has been producing "masterly work," but a greater freedom of execution would seem more nearly in harmony with the spirit of America in the twentieth century.

WILLIAM SERGEANT KENDALL

William Sergeant Kendall (1869—, b. Spuyten Duyvil, N. Y.) was a youthful prodigy who has continued to do good work. He entered the Art Students' League, New York, when he was seventeen, began his study in the École des Beaux-Arts, Paris, at nineteen, and had a picture accepted at the Salon when he was twenty-one years of age.

He specializes in painting children, many of his best pictures being of his own daughters. His manner of painting is refined but more free than Mr. Paxton's. "Beatrice," "A Fairy Tale," and "The Seer" are among his most attractive canvases.

ERNEST CLIFFORD PEIXOTTO

During the World War eight American artists were officially sent to France to make sketches of the American soldiers in action. One of them was Ernest Clifford Peixotto (1869—, b. San Francisco). After he had studied in Paris and exhibited in the Salon, he returned to America in 1907 and taught one

year in the Art Institute of Chicago. He then became an illustrator of magazine articles, and of such books as *Story of the Revolution*, by Henry Cabot Lodge, and the *Life of Cromwell*, by Roosevelt.

While in France he painted a number of landscapes, sometimes while under the bombardment of the Germans. Several of these paintings are now in the new National Museum, Washington, D. C.

Mr. Peixotto is in charge of the Department of Painting and Sculpture which in 1923 was added to the Department of Music in the American Academy, opened in the Palace of Fontainebleau, France, in 1921.

HUGH H. BRECKENRIDGE

Hugh H. Breckenridge (1870—, b. Leesburg, Va.) is noted about equally as a painter and as an art teacher. Since 1894 he has been a member of the faculty of the Pennsylvania Academy of the Fine Arts, Philadelphia, the school in which he was a student, and which has bestowed on him a number of medals and other honors, including a European scholarship. He also has been given many other awards, among them a gold medal at the Panama-Pacific Exposition, San Francisco, in 1915.

ALBERT HERTER

Although Albert Herter (1871—, b. New York City) received much the same training as most of the other artists in this group, his chief interest has been in painting murals and designing and producing tapestry in the factory established by him in New York City (chap. II), in which wall hangings of great beauty are produced.

Mr. Herter has painted many attractive easel pictures, one of the best being the portrait of his sons, in which the two college youths are seated back to back on a great cushioned window seat, each absorbed in his book—a true home picture of more than usual charm.

His murals also are of merit. One of his largest series was completed in 1914 for the tea room of St. Francis Hotel, San Francisco, in which he pictured the peoples of other lands bringing their gifts to that great state.

As he is now only a stockholder in the looms, he has more time for painting. Among his recent murals are four for the Importers and Traders National Bank, New York City, which were finished in 1922. In the foreground of each panel are symbolic figures and in the distance is a typical view of an important city, in one panel New York, and in the others Paris, Genoa, and London. In these, as in all of Mr. Herter's compositions, the subjects are appropriate for the places they decorate; this is even true of his tapestries, many of which were designed for definite interiors. In most of his work there is a joyous note. He is fond of reds, blues, and greens, but has a clever way of harmonizing them so that the effect gained is truly beautiful. His latest mural, completed in 1926, in the Gare de l'Est, Paris, is far from joyous. It pictures the departure of soldiers for the front, and is a memorial to his son, Everett Albert Herter, an artist of unusual promise, who was killed in service in 1918.

After the picture was unveiled, the decoration of the Legion of Honor was pinned on Mr. Herter by General Joffre.

Mr. Herter's wife, Adele McGinnis Herter, is also an artist. One of her important portraits is of Miss Westcott, daughter of the author of *David Harum*. This is a strong character study, painted with freedom and skill. The Herter home in East Hampton, Long Island, is rich in both natural and artistic beauty—just such a place as one would expect two successful artists to plan for themselves and their family.

JAMES J. SHANNON

James J. Shannon (1862–1923, b. Auburn, N. Y.) was another artist lost to America because of the charm which England exerted over him. West, Copley, and Leslie (chap. III), and Abbey (chap. X) will be recalled as the most important

of our artists who chose to make that country their home. Shannon went to London in 1878 and studied in the South Kensington School. He first exhibited in the Royal Academy in 1881 and was elected a member in 1909. He was made president of the British Society of Portrait Painters, became an English citizen, and was knighted by King George in 1922.

He is noted chiefly for his portraits and, although they are very different from Sargent's (chap. XIII), being highly finished, they have ranked for years in English exhibitions second only to the works of that great master. His "Flora and the Silver Ship" was shown in the International Exhibition, Carnegie Institute, Pittsburgh, in 1923.

The space given to this master is limited here because so few of his paintings are exhibited or owned in America, and because he has aided little in developing the art of his native land.

When one becomes acquainted with a number of people who have had similar training and who have lived in more or less similar environments, it is interesting to note the marked individuality which develops with the years. Personality will assert itself, especially American personality. It is because of this that our art is constantly changing, developing, and reaching out into new fields of usefulness and beauty.

CHAPTER XV

PORTRAIT AND FIGURE PAINTING (*Continued*)

AMERICAN AND FRENCH CLASSIC TRAINING: Miss Oakley—Anderson—Miss Walter—John C. Johansen—Seyffert. AMERICAN TRAINING: Hawthorne—Betts—Mrs. Page—Jessie Willcox Smith—Pearson—M. Jean MacLane (Mrs. Johansen)—Mrs. Hale—Wayman Adams—Speicher—Folinsbee—Parcell.

VIOLET OAKLEY

The largest commission for mural paintings given in America was to Abbey (chap. x) for decorations in the state capitol, Harrisburg, Pa. As will be recalled, he died when these were about half completed. Violet Oakley (1874—, b. New York City) was selected to finish the work. This honor was given to her because of the satisfactory way in which she had carried out the commission to decorate the governor's reception room in the same building; these murals are described later. As Abbey left no studies for these decorations, Miss Oakley planned and executed them as she chose. This was the second largest commission for mural paintings given in America, and the largest ever given to a woman. Miss Oakley holds a unique place in American art, not alone because of this unusual commission, but still more because of the spirit in which she works. She is a woman with a deeply religious nature. She has thought much, and through the medium of her art she is now giving her message to the world.

Her early art training was received in the Art Students' League, New York City, and under masters in Paris and in London. On returning to America she studied for a time at the Pennsylvania Academy of the Fine Arts, and later under Pyle (chap. x) and Miss Beaux (chap. xiv). Miss Oakley gained much from each of her masters, but she speaks with the greatest gratitude of Pyle because he helped her to find herself,

and started her toward freedom through her natural mode of expression. As an award for excellent class work she was given a commission to illustrate a new edition of *Evangeline*. On this, Miss Oakley and her friend, Miss Smith, mentioned later in this chapter, worked together for weeks. From almost the first there was a decorative quality in Miss Oakley's work which fitted her in a peculiar way for planning and executing designs to cover large surfaces. It was not long, therefore, before commissions for stained-glass windows and mural decorations began to come to her. In fact, it was in 1898, when she was but twenty-four years of age, that she was asked to design five windows and some mural decorations for the Church of All Saints, New York City; five years later she was given the commission to decorate the walls of the governor's reception room in the capitol, Harrisburg, Pa.

As soon as she had obtained the Harrisburg commission and made a few general plans, she went to Italy to study the murals of the old masters, and then to England to obtain facts regarding the life of William Penn, for she decided that these decorations should illustrate "The Founding of the State of Liberty Spiritual." Miss Oakley began her professional life as an illustrator; she has remained an illustrator—an illustrator of great historical events and of great ideas and ideals.

The thirteen panels in the reception room represent "the triumph of the idea of liberty of conscience in 'The Holy Experiment of Pennsylvania.'" These murals should be studied in order, beginning with "William Tyndale Printing His Translation of the Bible into English at Cologne," and going to the right. The fifth panel shows "George Fox on His Mount of Vision" and "The Voice of One Crying in the Wilderness." In the sixth, William Penn is introduced as a student in his room at Oxford. In the remaining seven panels Miss Oakley pictures his meeting with the Quakers and his acceptance of their ideas, his being turned from home by his proud father, Sir William Penn, and his subsequent arrest. At the trial he said: "I would have thee and all other men know that

Courtesy *The American Magazine of Art*, Washington, D. C.

VIOLET OAKLEY: THE TRIAL OF WILLIAM PENN BEFORE THE LIEUTENANT OF THE TOWER OF LONDON

From the original drawing

Copyright by Violet Oakley

VIOLET OAKLEY: THE GREAT WONDER—A VISION OF THE APOCALYPSE (A TRIPTYCH)

PENN'S VISION—BEHOLD MY SERVANT WHOM I UPHOLD ·TO OPEN THE BLIND EYES·TO BRING OUT THE
PRISONERS FROM THE PRISON AND THEM THAT SIT IN DARKNESS OUT OF THE PRISON HOUSE
···SING UNTO THE LORD A NEW SONG··YE THAT GO DOWN TO THE SEA

Copyright by Violet Oakley. From a Copley print; copyright by Curtis & Cameron, Publishers, Boston

VIOLET OAKLEY: PENN'S VISION

A mural in the Governor's Reception Room of the Capitol, Harrisburg, Pa.

I would scorn that religion which is not worth suffering for, and able to sustain those that are afflicted for it." The ninth panel shows Penn in prison writing the articles that gained for him his glad release, which is pictured in the next panel, followed by "Penn's Vision" and "The Achievement of His Purpose," when the charter of Pennsylvania was signed by the king in 1681; and last, "Penn's First Sight of the Shores of Pennsylvania," where he is pictured leaning over the bow of the boat, peering eagerly into the distance to catch the first sight of the new land which was to become a haven to him and to his people.

These murals are six feet in height and form a frieze about the room above the high wainscot of English oak. The heavy hangings at the windows are of a blue-green color. The effect of the whole is most harmonious. These panels should be considered, not as individual pictures, but as an important unit in a decorative scheme. They are painted in broad, simple planes, but the method of the doing is not pronounced; instead, one is conscious only of the perfection of the final effect. This series was placed in position just before the capitol was completed, and was first shown on Thanksgiving Day, 1906. Six of these panels were exhibited two years before in the Pennsylvania Academy of the Fine Arts, Philadelphia, where they won for Miss Oakley the gold medal of the Academy. The only woman to whom this honor had previously been given was Cecilia Beaux (chap. XIV).

This entire series of decorations, reproduced in color with text lettered by Miss Oakley, has been published in a loose-leaf book, twenty-three by fifteen and one-half inches in size, called *The Holy Experiment.* It reminds one of the manuscripts lettered in the long ago by the monks, and now carefully preserved in museums. I know of no other modern book that is as beautiful.

An exhibition of the original cartoons for these decorations was held in many American cities, and in 1923 they were exhibited in England and Spain under Miss Oakley's personal

supervision. In both countries she was given marked honors. "The Trial of William Penn before the Lieutenant of the Tower of London" and a copy of the book were purchased by the trustees of the Victoria and Albert Museum, London. Of the many expressions of appreciation which have come to her because of this work, Miss Oakley says none has touched her more deeply than that of the Quakers of Philadelphia, who have accepted her almost as one of themselves. When they speak to her they use the quaint "thee" and "thou" usually reserved for their own people, and they have invited her to speak at a number of their gatherings.

One of Miss Oakley's next important commissions was to paint the mural entitled "The Constitutional Convention" for one end of the hall on the second floor of the courthouse in Cleveland. The chief characters in this decoration are Washington and Franklin, to whom the artist draws attention by their position in the composition and by forceful color contrasts. In this, as in many of her decorations, gray-greens and blues abound. In the courthouse mural the warm notes are chiefly orange, while in the governor's room at Harrisburg they are in different tones of red.

The commission given to Miss Oakley after the death of Abbey was to decorate the senate chamber and the supreme and superior courtroom in the Pennsylvania State House. The source of the inspiration for the senate series, called "Creation and Preservation of the Union," is told in the address which Miss Oakley gave when the paintings were first exhibited to the public in February, 1917. She said: "At the beginning of the Balkan troubles in the autumn of 1912, when I was in London at work upon the theme for the paintings in the senate chamber, a short distance from where we were staying — at the very foot of the street — were gathered together in St. James Palace the representatives of the nations, in their conference striving to avert by means of wisest diplomacy the threatened European conflagration. With striking force came to me the message out of the past — which reached me as

I searched: and lo! I came upon the 'Ideal State' which was no vain dream but an actual historic, rock-like fact. That which so many say 'can't be done' I found 'hath already been.'

"I burned to build a great monument, not only as its memorial, but that it might live again—'For there is hope of a tree, if it be cut down, that it will sprout again and that the tender branch thereof will not cease. Though the root thereof was old in the earth, and the stock thereof die in the ground, yet through the scent of water will it bud and bring forth boughs like a plant.'"

That great monument has been completed. It consists of nine decorations, the mere names of which give a good idea of the scope of the work: (1) "The Protest of the Friends against Carnal Warfare"; (2) "Protest of the Friends against Human Slavery"; (3) "Troops of the Revolution (Philadelphia, 1777)"; (4) "The Constitutional Convention and the Creation of the True Union, Philadelphia, May, 1787"; (5) "Troops of the Civil War, Camp Curtin, Harrisburg, 1861"; (6) "Dedication of the Living to the Preservation of Unity, Gettysburg, 1863"; (7) "The Armies of the Earth"; (8) "The Slaves of the Earth"; (9) "Supreme Manifestation of Enlightenment in International Unity—Prophecy of William Penn." In these, as in most of the murals done by Miss Oakley, the beautifully lettered explanatory text is an effective and important part of the decoration. This series is grouped on the front wall of the chamber. The central and largest panel, high above the chair occupied by the president of the senate, represents the "Lady of Unity, or Blue Lady of the Water of Life," as it flows from the throne of God to all races and peoples.

The murals on which Miss Oakley was working in her great studio in Allen Lane, a suburb of Philadelphia, when I was there in 1924, were completed and placed in position in the court-room in the capitol in the spring of 1927. This series consists of sixteen panels illustrating "The Opening of the Book of the Law." They are so large that when painting them she stood on a uniquely constructed movable stairs, the steps of which

are enlarged into platforms for her safety and convenience in working. A mural decoration goes through several definite stages. First, the charcoal sketches by which the final composition is evolved; second, the testing of color schemes; third, the cartoon, small but complete in every particular; fourth, the enlargement made by the method known as reducing squares, where both the original study and the final canvas are divided into the same number of squares, the design when drawn on the large panel occupying the same relative spaces as in the original study; fifth, the painting of the enlarged drawing.

Miss Oakley's most important series of decorations in a residence is that entitled "The Building of the House of Wisdom" for Mr. Charlton Yarnall, Philadelphia. The hall in which these murals are placed is wainscoted in Circassian walnut. Here also the decorations harmonize perfectly with the color scheme of the room. Miss Oakley got her inspiration for this beautiful decoration from her study of the book of Proverbs.

A later achievement is a memorial to her sister, Mrs. Hester Oakley Ward, which was presented to Vassar College by the class of 1891, of which she was a member. It is in the living room of the new alumnae house designed by Dr. Cram (chap. XXXI), and was unveiled at the housewarming in June, 1924. The memorial is a triptych entitled "The Great Wonder," the theme for which was found in the book of Revelation, from which a strange, beautiful spirit pervades the work. Miss Oakley and her assistants, Miss Emerson and Miss Haywood, also planned the decoration for the room and executed the ceiling. Miss Oakley said the painting of this memorial was a great joy to her, for while she was doing it she felt almost in the presence of the sister whom she so dearly loved.

To know Miss Oakley's paintings is to know her, for she puts her very soul into her work. It was not like meeting a stranger that beautiful Sunday afternoon when she herself answered the bell and ushered me into her studio. It was not as strangers, but as friends who understand the deepest feelings, that we talked, over the teacups, of her work and of the blessed

memories of our sisters—hers and mine. Miss Oakley is a great artist and a woman of profound and beautiful character.

KARL ANDERSON

Karl Anderson (1874—, b. Oxford, Ohio) had a varied training. He began study in Chicago, then spent some time in New York, in Paris, and in Holland, where he worked under Hitchcock (chap. IX). There he met Shannon (chap. XIV), who became an intimate friend. In 1910, Mr. Anderson spent much time copying the works of Velásquez, and the following summer he painted with Mr. Frieseke (chap. XI). If one is strong enough to digest and assimilate such different influences, they are helpful; if not, they bring disaster. The work which Mr. Anderson has produced is proof of his strong personality.

His painting "The Idlers" was given the medal of the second class and $1,000 at the International Exposition, Carnegie Institute, Pittsburgh, in 1910. It was later bought by the Art Institute of Chicago. Another of his notable pictures is "Mother and Five Sons," which was shown at the National Academy of Design in 1918 and awarded the Altman second prize, while in 1926 his "Portrait of Mrs. Buell" won for him the first Altman figure prize. Mr. Anderson's paintings are especially noted for charm of color and beauty of design. The surface of his pictures is quite unusual, as he lays on the pigment heavily, often using the palette knife.

MARTHA WALTER

A woman who paints children most suggestively and interestingly is Martha Walter (b. Philadelphia). Her early art training was received in the Pennsylvania Academy of the Fine Arts, Philadelphia, where she was the first student to win the Cresson Traveling Scholarship. She also has won many other awards, among them the Mary Smith prize, in 1909, which is given to the Philadelphia woman who paints the best picture during the year.

Miss Walter is fond of painting children playing in the sunlight, often at the seashore where bright Japanese parasols are introduced for color accents. She is especially skilled in rendering white, whether it be in brightest sunlight or in deepest shade. One of her strongest paintings, however, is an interior entitled "The Brittany Family," which shows a mother, in quaint garb, with a baby in her arms and an older child standing near. It is Miss Walter's genuine interest in the little people which makes her work so appealing.

JOHN CHRISTEN JOHANSEN

John Christen Johansen (1876—, b. Copenhagen, Denmark) is another of our artists who was chosen to paint portraits of the heroes of the World War. His parents brought him to America when he was but a baby. His early art training was obtained in Chicago at the Art Institute, and in Cincinnati under Duveneck (chap. VIII); he then went to Paris, where his masters were Benjamin Constant and Laurens. On his return to the United States in 1901, Mr. Johansen became a teacher in the Art Institute of Chicago, but resigned in a few years to give his entire time to his own painting.

For months he lived in Venice and painted the beauties of that city, giving special thought to light effects. Those pictures, charming in color, brought him prominently before the public. For years after his return to America he painted all sorts of subjects—landscapes, genre, ideal figures, great constructions, and portraits.

During the World War, when many people were becoming impatient for America to throw her entire strength into the struggle, Mr. Johansen made a visit to one of the shipyards, and was so impressed with the vigor with which the construction of ships was being carried on that he felt the greatest service he could render his country would be to convince others that America was indeed putting forth every effort to prepare herself for service. He said, "It seemed to me that if a record could be made of this all-important branch of war industry,

if I could put into them [the paintings] some of the enthusiasm and faith that American shipbuilders inspired in me, I could open the eyes of the people to heroic effort and real accomplishments in a successful prosecution of the war." These pictures were shown in New York, and would have been exhibited in many other cities had not the armistice put an end to the need for them.

It is as a portrait painter, however, that Mr. Johansen is best known. Because of this he was asked to picture four of the war heroes, Field Marshal Haig, Marshal Joffre, General Diaz, and Premier Orlando, and to paint "The Signing of the Peace Treaty, 1919." These, like most others of that series, have been severely criticized, but when one considers the poor opportunities the artists had to study the men they were commissioned to portray, one marvels at their excellence. In years to come they will be accepted as the valuable records which they are. Another of Mr. Johansen's portraits of more than usual historic interest is that of Rear Admiral Robert Peary, which was unveiled in the Kane-Peary trophy room in the Masonic Temple, Twenty-third Street, New York City, in 1922. It is a two-thirds length standing figure, and pictures the great explorer in the suit of furs made for him by the Eskimo women.

During the Conference on the Limitation of Armaments held in Washington in 1921, Mr. Johansen was permitted to make sketches and studies for possible later use. He made more than forty portrait studies of important people in attendance, sketches of the hall where the meetings were held, and notes regarding the grouping of the people. These are valuable historic documents which, in years to come, at least, will be highly prized.

LEOPOLD SEYFFERT

From the first there has been so much promise in the painting of Leopold Seyffert (1888—, b. California, Mo.) that his work has been watched with unusual interest. His early art training

was received in the Pennsylvania Academy of the Fine Arts, Philadelphia, where he won two European fellowships which enabled him to study in Paris and in Spain. For years he has specialized in portraiture, and since 1913 he has received enviable recognition. His portrait of Fritz Kreisler was awarded the Carrol H. Beck gold medal at the annual Exhibition of the Pennsylvania Academy of the Fine Arts in 1918. The same year Mr. Seyffert's self-portrait was purchased by the Detroit Museum of Art. The style of his work is well described in the *Bulletin* of that museum printed at the time of the purchase, which says: "In his work there is no doubtful magic to explain, no fanciful theorem to prove. His painting is a frank effort to arrange his material sympathetically and to record it accurately in accordance with the best principles and traditions of the past. He has a remarkable grasp of anatomy and a vigorous style that knows no timidity. The charm of spontaneous expression is his to an enviable degree." In this portrait he has pictured himself holding a large palette, and standing in a thoughtful attitude before a canvas on which he has been working. Back of him is a decorative curtain, and on a table beside him are several magazines and a jar containing many brushes. A most interesting composition is also to be seen in the portrait "Myself" (Plate CXVIII).

Mr. Seyffert's work often reminds one of Henri's (chap. XIV), as his style varies with the different types of people he depicts. The brushwork in the portraits of people of refinement is reserved but never stilted, while in such studies as "An Old Vollendam Couple" and the portrait of "Juan," a Mexican bandit, it is almost startling, so great are the force and directness of each stroke.

Mr. Seyffert has been head instructor of painting in the Art Institute of Chicago since 1921. The portrait he painted of Mr. Frank G. Logan, vice-president of the Institute, in 1924, was awarded the Frank G. Logan medal and prize of $500, also the William Randolph Hearst prize at the Twenty-eighth Annual Exhibition of Chicago Artists. Miss Karen Fisk says

MARTHA WALTER:
RESTING

Courtesy The Syracuse Museum of Fine Arts, Syracuse, N. Y.

MARIE DANFORTH PAGE:
THE GAY GOWN

Courtesy of the artist

PLATE CXVI

Courtesy The Metropolitan Museum of Art, New York

JOHN CHRISTEN JOHANSEN: INTERIOR—EVENING

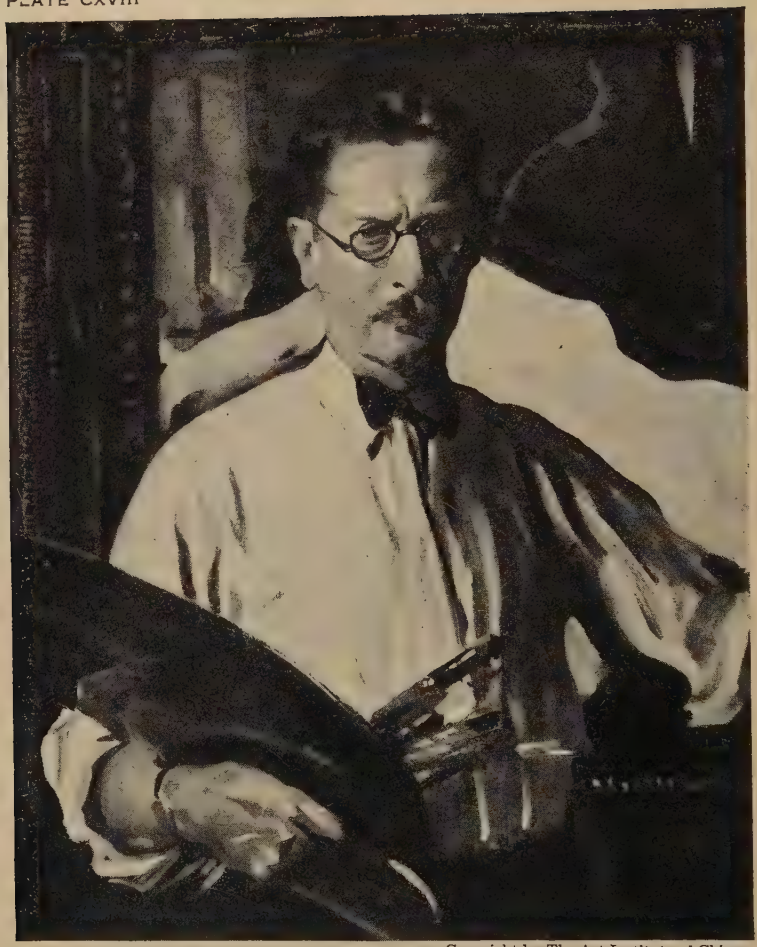
Courtesy of the artist

JOHN CHRISTEN JOHANSEN: LAUNCHING THE FIRST SHIP FROM BRISTOL YARDS—THE WATANOWAN

Courtesy of the artist

JOHN CHRISTEN JOHANSEN: PORTRAIT OF ADMIRAL PEARY

PLATE CXVIII



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LEOPOLD SEYFFERT: MYSELF

Gift of Percy B. Eckhart to The Art Institute of Chicago

that of all the portraits at the exhibition Mr. Seyffert's "stands head and shoulders above the rest, an amazingly competent work. To say that it is a 'perfect likeness' is to be guilty of a mere platitude where Seyffert is concerned; his portraits are always that. Mr. Seyffert grows, if anything, cooler and more self-possessed. One seldom feels now that here, for instance, he painted a head with special joy, that there he slipped for a moment in the rendering of a garment; all the elements seem one to Seyffert, and he paints them all with the same unruffled, dispassionate excellence."

CHARLES WEBSTER HAWTHORNE

We now come to another group of painters who have studied only under American masters.

A painter whose work for years has shown unusual individuality is Charles Webster Hawthorne (1872—, b. Kane County, Ill.). He studied under several teachers but considers Chase (chap. VIII) his master because from him Mr. Hawthorne feels that he gained the most. He finally became an assistant to Chase and remained with him for a number of years. From the influence of that master, Mr. Hawthorne's work became strong technically, but from the first he has held firmly to the idea that clever brushwork is not sufficient, that an artist must have something to say if he would make a place for himself. Practically all of his important paintings can be grouped under three headings, namely, those portraying the beauties of home life, where the mother and child are usually the prominent figures, canvases on which he pictures the fisher people of the region of Cape Cod, and his portraits.

In most of his paintings of motherhood he has portrayed its wonder rather than the joy which comes with that responsibility, but in "Motherhood Triumphant" one feels certain that the intelligent young woman there pictured is ready for the great responsibilities and happy in the life which she has chosen. In this class also is "The Trousseau" (Plate CXXI), which is one of the gems in the Metropolitan Museum of Art,

New York. Each person there pictured—the girl soon to become a bride, the elder sister, or mother, diligently sewing, and the old seamstress—is a deep psychological study. One is certain that this is one of those canvases to which Hawthorne referred when he said, "I strive to get something so lifelike that it is more than life. It is not easy, but things that are worth while never are. Often when I paint a picture without any special effort I prefer it to the things I've slaved over, but by the end of two months I always come around to the picture which has cost me a hard struggle." No canvas like "The Trousseau" was ever dashed off easily. In 1911 this was given the Thomas B. Clark prize "without a dissenting vote." This is said to be an unheard-of honor in the history of the National Academy.

For a time Mr. Hawthorne taught in the Art Students' League, New York. In 1899 he founded the Cape Cod School of Art, which is a prosperous summer school.

In Mr. Hawthorne's paintings of Cape Cod fishermen and their families he often introduces such accessories as fish, jars, and baskets, but it is the character expressed in the faces of many of these people that places the Hawthorne paintings among the strongest that are now being produced. In 1923 "The First Mate" won the William A. Clark prize of $1,500 and the silver medal of the Corcoran Gallery of Art, Washington, D. C. In 1926 the same picture won the Proctor portrait prize of the National Academy of Design.

LOUIS BETTS

Painting is as natural a means of expression with Louis Betts (1873—, b. Little Rock, Ark.) as talking. His early master was his father, who was a landscape painter. The excellence of that training is proved by the fact that after young Betts had spent but one year in the Pennsylvania Academy of the Fine Arts, Philadelphia, he won the Cresson Traveling Scholarship. Then he began his study of the works of Hals and Velásquez. He copied many of their portraits, trying, as

he worked, to wrest from them the secrets of their art. How well he succeeded can be judged by his work.

Mr. Betts is almost as fond of his violin as of painting; in fact, it is said that his first portrait, painted when he was but fourteen years of age, was of his old violin master, done in exchange for lessons. The only other attraction which has the power to absorb Mr. Betts absolutely is fishing for muskellunge, when, we are told, he forgets that painting and music exist.

It is said that Mr. Betts has painted more portraits of Chicago people than any other artist. Whether this be true or not, he certainly has painted many. He has not confined himself to portraying the residents of Chicago, however, but has painted many people in other cities in this country as well as in Paris, London, Amsterdam, and Madrid. His best portraits are not of society people, though he has painted many of that type, too many for his own good, one is inclined to feel. Whatever type of person he is painting, Mr. Betts is constantly striving for truth to character, not as a mirror would reflect those truths, but with the addition of those qualities which make of the work an artistic achievement. Two of his portraits of unusual interest are of the Mayo brothers, great physicians of Rochester, Minn. One feels their power in the pictured faces, but still more so in their hands, those hands of marvelous skill! The portrait of Mrs. Ella Flagg Young, who had so much to do in developing the public school system of Chicago, and the one of Mr. William M. R. French (Plate CXXII), a brother of Daniel Chester French (chap. XX) and for many years director of the Art Institute of Chicago, are also remarkable for their interpretation of character.

Among the many awards won by Mr. Betts are the Thomas A. Proctor prize of the National Academy of Design, given in 1918 for his portrait of "My Wife," and the Altman prize, $1,000, also from the National Academy, for his "Elizabeth Betts of Wortham," a quaint picture of a young woman dressed in the costume of her grandmothers.

Aside from the real excellence in his work, one can understand the reason for the success of Mr. Betts as a painter of portraits, especially of family portraits, for he emphasizes those qualities which we like to remember in our friends. He thinks it just as honest to stress the beautiful as the ugly, and who would say he is not right?

MARIE DANFORTH PAGE

Another woman artist whose work gives much pleasure is Marie Danforth (b. Boston, Mass., m. Dr. Calvin Gates Page, 1896). After receiving her art education in Gannett Institute, and in the School of the Museum of Fine Arts, Boston, Miss Danforth became a professional portrait painter in 1890. The pictures by which she is best known are of mothers and children. Of them, none is stronger perhaps than the "Tenement Mother," which contains three figures instead of the two usually found on her canvases. There is the strong young mother with a child in her lap, and by her knee a little girl who is earnestly watching her small brother as he is learning the grown-up achievement of drinking from a cup. This painting, like "The Gay Gown," is simple and direct and, like all of Mrs. Page's pictures of this class, a memorial to mother love.

She has also painted some excellent portraits, those of "Sturges and Gwynne," two splendid boys, being especially strong, as is also the character study entitled "MacAuliffe," a typical New York hansom-cab driver of a generation ago. Her painting of a mother adoring her child, entitled "The Gay Gown," was an outstanding canvas in the exhibition of the Guild of Boston Artists in May, 1927. In this the strikingly decorative gown worn by the mother, contrasting in both color and value with the rest of the picture, is an interesting but not distracting chord.

Mrs. Page has won a number of prizes including the Bok prize, Pennsylvania Academy of the Fine Arts, Philadelphia, in 1916, and the same year the Shaw Memorial prize of the National Academy of Design, New York. The Greenough

LEOPOLD SEYFFERT: PORTRAIT OF LEOPOLD STOKOWSKI

Courtesy of the artist

LEOPOLD SEYFFERT: VOLLENDAM FISHERMAN

Courtesy of the artist

PLATE CXX

CHARLES WEBSTER HAWTHORNE: THE FIRST MATE

Peter A. Juley & Son, New York

CHARLES WEBSTER HAWTHORNE: REFINING OIL

Courtesy Detroit Institute of Arts, Detroit, Michigan

prize of the Newport Art Association was given to her in 1921, and the Isidor medal of the National Academy in 1923.

JESSIE WILLCOX SMITH

The painter whose work probably is best known by the women of America is Jessie Willcox Smith (b. Philadelphia), because of her many illustrations and covers for magazines, especially for *Good Housekeeping*. When a young woman, Miss Smith began to prepare herself for the work of a kindergarten teacher, but she became interested in art through a cousin, and a new and beautiful world was opened to her. Miss Smith's parents were New England people but she has always lived in Philadelphia, and it was there that she received her art training. She studied for a time in the Pennsylvania Academy of the Fine Arts and under Cecilia Beaux (chap. XIV), but it was Pyle (chap. X) at Drexel Institute who, as she expressed it, "wiped away all the cobwebs."

Her first commissions, like Miss Oakley's, were obtained as awards for the excellence of her class work. At first they were illustrations for boys' stories of Indians. Miss Smith did the work so well that she was gaining quite a name for herself when suddenly she rebelled—she would draw no more Indians. She wanted to paint small girls and boys. Since she has devoted herself to picturing children, she says "life has been one joyous road." It is because she so loves her work that her pictures have such a strong appeal and have gained for her so many friends. Her first work in this line was illustrating the writings of Louisa M. Alcott. She then illustrated a book of poems for children by Robert Louis Stevenson. Later she pictured the children in Dickens' stories and illustrated *Mother Goose Rhymes* and many other juvenile books. Miss Smith never works from paid models; instead she borrows her friends' children. She says that "a paid and trained child model is an abomination and a travesty on childhood." She gets the delightful expressions on the children's faces by furnishing them with interesting playthings and by telling them fairy stories.

Miss Smith says that entertaining small people is much more difficult than painting them. Her color is invariably pleasing and her style is simple and decorative, but she suggests enough detail to please those who demand that quality in a picture.

In the peculiar place which Miss Smith holds in the art world she is quite as worthy of our interest as are many of the artists who paint easel pictures for our great exhibitions or murals for our public buildings. In fact, she, more than most of them, is bringing art to the people. We are proud of the eagle and fond of the warblers, but even for them we would not give up the robin and the bluebird.

JOSEPH PEARSON

An artist who is not well known to the public but who has received several important prizes is Joseph Pearson, Jr. (1876—, b. Germantown, Pa.), who received most of his art training under Chase (chap. VIII) and Weir (chap. XI). Mr. Pearson was given a gold medal at the Panama-Pacific Exposition, San Francisco, in 1915, and the next year was awarded the Stotesbury prize at the Pennsylvania Academy of the Fine Arts, Philadelphia, on a painting entitled "On the Valley." Of this, a critic in the International Studio said: "The Pearson picture is an enormous decoration of geese, dead trees, and faded tapestry background. Out of such elements one scarcely expects great results, but he has achieved them none the less. It is as though a cook turned out a dainty loaf of bread out of potato peelings and chopped onions." "The Twins," a charming decorative portrait of two small girls, won the Carol H. Beck gold medal at the Pennsylvania Academy in 1917.

M. JEAN MACLANE (MRS. JOHANSEN)

M. Jean MacLane (1878 —, b. Chicago, m. John C. Johansen, 1905) had become so well known through her paintings before her marriage that she is still often called by her maiden name. She has done some illustrating, but is known best for her oil paintings of women and children.

Like a goodly number of our artists, Mrs. Johansen's natural technique is direct and forceful, but she also has had the best of training, having studied under both Chase and Duveneck (chap. VIII) and enjoyed extensive travel opportunities in both America and Europe.

The excellence of her work has gained prizes for her at many exhibitions, and her paintings have been purchased by a number of museums, but her greatest honor was being chosen by the National Commission of Fine Arts as one of eight American artists to paint portraits of heroes of the World War for the National Gallery of Art, Washington, D. C. A complete list of these artists can be found in the article on Mr. Volk (chap. IX). Mrs. Johansen was asked to paint Queen Elizabeth of Belgium, Premier Hughes, and Premier Venizelos. At the time that most of the other portraits were painted it was impossible for Mrs. Johansen to go to Europe, so her portrait of the Queen was not painted until 1923. Both the Queen and Mrs. Johansen evidently think it greater to be a womanly woman than merely a queen, for that is the way she is represented on this canvas —no crown, no royal robes, but the strength of character expressed in the face and the alert figure show her to be a woman of whom even the twentieth century has reason to be proud. The portrait represents the Queen seated, front view; her clothing is treated very simply, and there are no accessories even suggested in the background. Of this painting Miss Leila Mechlin, editor of the *American Magazine of Art*, says: "Technically this is a brilliant piece of work; artistically it will take its place with the best. There are strong contrasts of light and shade, crisp touches, bold treatment. The painter has apparently worked with vigor and enthusiasm, not as one performing a set task, but rather as a skilled technician, with genuine enthusiasm."

LILIAN WESTCOTT HALE

A peculiar, baffling charm surrounds the works of Lilian Westcott (1881—, b. Hartford, Conn., m. Philip Leslie Hale

[chap. XIV], 1902). Her masters were Chase (chap. VIII) and Mr. Tarbell (chap. XIV), yet there is nothing in her work that reminds one of the style of either of those artists, unless she has gained her fondness for painting interiors from Mr. Tarbell.

Perhaps the unusual quality in her work is most pronounced in "Nancy and the Map of Europe." One wonders how Mrs. Hale came to think of such a composition. The background of the rather large canvas is a map; against that, in a straight-backed chair, sits a serious young girl, front view, with an open book in her lap. On the floor at a short distance from her sits her doll in almost the same pose. The branch of a plant, coming from outside the picture, relieves a bare space in the ocean vastness on the map. Both coloring and technique are subtle and refined. Then there is that portrait of "Barbara," so childlike, so real, and still done very simply and suggestively. Again, the dreamy, far-away look, and some branches introduced in just the right place; so subtly are these treated that they are hardly there, but the composition would not be complete without them. This picture received the second highest number of votes for the popular prize at the Corcoran Gallery of Art, Washington, D. C., in 1922. The picture which received most votes was "Girl Arranging Flowers" by Mr. Paxton (chap. XIV).

Then there is her painting entitled "Lavender and Old Ivory," just a single, graceful figure in a lavender gown standing near a colonial mantel. "White and Gold" is equally simple, complete, and charming—a woman gowned in white, seated, reading in a white room in which the strongest color note is found in a copy of a Velásquez on the wall.

Among Mrs. Hale's awards are the Potter Palmer gold medal, 1919, given by the Art Institute of Chicago, and the Carol H. Beck gold medal from the Pennsylvania Academy of the Fine Arts, Philadelphia, in 1923, while her portrait of T. H. Hardin was awarded the Altman prize of $1,000 in 1927. Her "Celia's Arbor" was purchased by the Metropolitan Museum of Art, New York, in the early part of 1924.

CHARLES WEBSTER HAWTHORNE:
THE TROUSSEAU

Courtesy The Metropolitan Museum of Art, New York

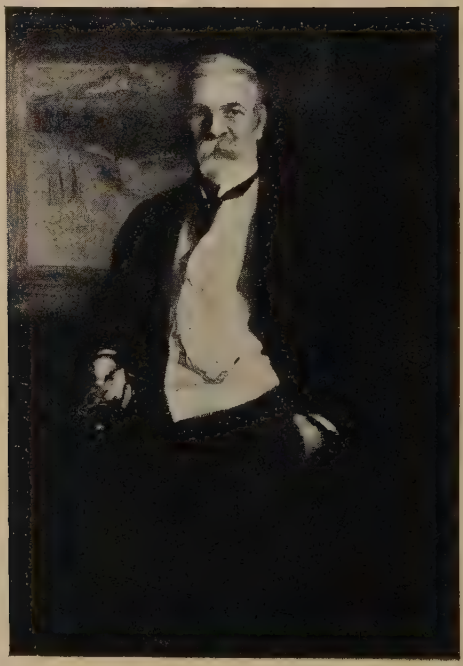
CHARLES WEBSTER HAWTHORNE:
FISHERMAN'S DAUGHTER

From a "Thistle" Print. Copyright Detroit Publishing Company

PLATE CXXII

LOUIS BETTS: "APPLE BLOSSOMS"

By permission of
Mrs. Lewis L. Coburn, Chicago



LOUIS BETTS:
PORTRAIT OF
WILLIAM M. R. FRENCH

Copyright by The Art Institute
of Chicago

Courtesy The National Gallery of Art, Washington, D. C., and Arden Studios, Inc., New York

M. JEAN MacLANE (MRS. JOHANSEN): PORTRAIT OF HER MAJESTY ELIZABETH, QUEEN OF THE BELGIANS

PLATE CXXIV

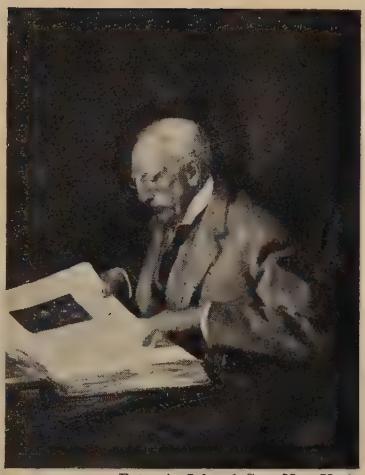
WAYMAN ADAMS:
PORTRAIT OF MR. BOOTH TARKINGTON

Courtesy of the artist

Peter A. Juley & Son, New York

Peter A. Juley & Son, New York
Courtesy of the artist

WAYMAN ADAMS: PORTRAIT OF JOSEPH PENNELL



Peter A. Juley & Son, New York
Courtesy of the artist

WAYMAN ADAMS: PORTRAIT OF EDWARD G. KENNEDY

Peter A. Juley & Son, N. Y.
Courtesy of the artist

WAYMAN ADAMS: PORTRAIT OF EDWARD WILLIS REDFIELD

PLATE CXXVI

Courtesy The John Herron Art Institute, Indianapolis, Ind.

WAYMAN ADAMS: THE ART JURY

Presented to the John Herron Art Institute by popular subscription in loving memory of these artists

Courtesy *The American Magazine of Art*, Washington, D. C.

EUGENE EDWARD SPEICHER: THE HUNTER

PLATE CXXVIII

JOHN FULTON FOLINSBEE: WINTER MORNING

Courtesy The Syracuse Museum of Fine Arts, Syracuse, N. Y.

Courtesy *The American Magazine of Art*, Washington, D. C.

JOHN FULTON FOLINSBEE: UPPER LOCK

WAYMAN ADAMS

Probably none of the younger group of portrait painters is better known than Wayman Adams (1883—, b. Muncie, Ind.), both because of the excellence of his work and because he has painted so many well-known people. Wise training and high ideals have been definite factors in Mr. Adams' development. After his early study in night classes at the John Herron Art Institute, Indianapolis, he worked under Chase (chap. VIII) in Florence and with Henri (chap. XIV) in Spain, where he painted present-day life under those great American teachers. Mr. Adams also copied many portraits by Velásquez and other masters; and on the walls of his studio are numerous photographs of portraits by Sargent, to which he constantly turns for inspiration.

Though portraiture has always been of chief interest to Mr. Adams, he has also painted several series of type studies of great interest, especially those done in Chinatown, San Francisco, and in New Orleans. The first of his portraits to win important recognition was the one of Booth Tarkington which has been extensively exhibited in America, and was one of the American paintings secured by invitation for the Luxembourg Exhibition of 1919. In 1924 it was shown in the International Exposition, Venice. This is one of his most finished portraits. Those which he has painted of many of our important American artists have an even stronger appeal because of the freedom and evident joy with which they were executed. He has pictured Pennell (chap. X) a number of times, sometimes alone and again with others, as in "The Conspiracy," which represents him conversing with Mr. John McLure Hamilton and Mr. Harry Watrous on the street in Philadelphia. A portrait of Mr. Pennell that won the Logan medal in 1918 is now owned by the Art Institute of Chicago.

The portrait Mr. Adams painted of Alexander Ernestinoff, for many years director of the Indianapolis Orchestra, was awarded the Proctor portrait prize at the exhibition of the National Academy of Design in 1914; that portrait also has

been extensively exhibited. In all these portraits Mr. Adams has not only studied the face carefully, but has made everything appearing on the canvas true to the person he has portrayed. For example, in his masterly portrait of Mr. Redfield (chap. XII), the artist is pictured in his greatcoat out of doors, palette in hand, painting one of the snow scenes for which he is famous.

Another of Mr. Adams' groups which is of great interest, especially to people of Indianapolis, is the "Art Jury," which pictures T. C. Steele, Otto Stark, J. Otis Adams, and William Forsyth, elderly artists of that city who have aided much in the development of art in the Middle West.

Mr. Adams usually paints portraits of men, but the one he did of Miss Roda Sellick, an art teacher of Indianapolis, and the "Little Blue Girl" prove that he can paint women and children. This is also proved by the mural containing a number of children which he painted for the children's ward of the city hospital of Indianapolis. Many of these portraits were completed in one sitting, for, as Miss Helen Comstock says, he "knows how to observe, to record, and to do both quickly." Though they have been done so rapidly, one seldom feels in Mr. Adams' finished work a lack of study and careful modeling. The essentials are all there. In fact, there is in them a spontaneity and vitality that would, in all probability, be lacking had they not been completed when Mr. Adams' interest in his model was still keen.

EUGENE EDWARD SPEICHER

Another artist whose training was received wholly under American teachers and through study of the works of the old masters of Europe is Eugene Edward Speicher (1883—, b. Buffalo, N. Y.). He first studied at the School of the Albright Art Museum in Buffalo, then at the Art Students' League and under Mr. Henri (chap. XIV) in New York City. After this thorough training he went to Europe and made a careful study of the works of masters such as Velásquez, Hals,

Gainsborough, and Holbein. In studying Mr. Speicher's work one feels that Holbein has exerted the most lasting influence upon him.

Mr. Speicher has always been peculiarly fortunate in having his work appreciated; in fact, nearly all his art training was received through scholarships which he won, and since his student days he has been equally successful. His highest award was received at the International Exhibition at Carnegie Institute, Pittsburgh, in 1923, when the medal of the second class and $1,000 were given him on "The Hunter," a seated, half-length figure of a man in shirt sleeves and leather vest, with a gun in his hand. It has none of the freedom of execution enjoyed in the work of Mr. Adams, but there is a sincerity that demands respect. The portrait Mr. Speicher painted of Miss Helen Appleton, which won the Thomas B. Proctor prize at the Exhibition of the National Academy of Design, New York, in 1911, is also a portrait of great excellence.

JOHN FULTON FOLINSBEE

When we studied the works of Wyant (chap. IV), we felt an appeal in his paintings that could not be understood until we became acquainted with the man who, in spite of great physical handicaps, reached his goal. The works of one of our youngest artists, John Folinsbee (1892—, b. Buffalo, N. Y.), were equally puzzling until it was learned that he is surmounting still greater obstacles, the result of a severe illness when he was thirteen years of age. His splendid courage, intense love for his work, and the unusual skill of hand which must have been God-given have already placed him in an enviable position among present-day American artists.

Being of the New Hope group of artists, Mr. Folinsbee paints scenes in the Delaware Valley region, made famous by such men as Symons, Schofield, Redfield, and Garber (chap. XII). As a boy young Folinsbee studied drawing in the School of the Albright Art Gallery, Buffalo. His first training in painting was from Mr. Lie (chap. XVII) after the Folinsbee family moved

to Plainfield, N. J. In 1912 he entered the Woodstock School and studied under Mr. Carlson, and was greatly helped and encouraged by Birge Harrison (chap. XII). Of his life there Mr. Folinsbee says: "I perhaps owe more to Mr. Harrison in the early development of my work and the influence of his friendship on my character than to any other man. I am very grateful for the soundness of the instruction given me by John Carlson. I needed it." The year of 1914 Mr. Folinsbee studied at the Art Students' League under Mr. du Mond (chap. XIV) and Mr. Johansen.

In addition to his strong landscapes Mr. Folinsbee has painted a few portraits, none more charming than "Her Second Birthday," a portrait of his sturdy small daughter. For years he has been an annual exhibitor in our principal exhibitions, and in 1921 he was awarded the third William A. Clark prize of $1,000 and the Carnegie bronze medal.

MALCOLM PARCELL

A picture entitled "Louine," painted by an entirely unknown man, was hung in the annual exhibition of the National Academy of Design, New York City, 1919, and awarded the Saltus medal of merit. The painter, Malcolm Parcell (1896—, b. Washington, Pa.), is now becoming well known in art circles. After Mr. Parcell had studied for a short time in the School of Applied Design, Carnegie Institute, Pittsburgh, he took some of his work to J. A. Weir (chap. XI) and asked his advice regarding the course of training which he was planning to take in New York City. After studying the work carefully, Weir advised him to return home and work alone, for the unusual promise in his style made that seem the only safe course. That is the reason why Mr. Parcell is still working in a little village in Pennsylvania.

Some of his paintings of young women, like "Louine" and "Portrait of a Girl," are exceptional for the work of so young a man, but his ability is most marked in his portraits of elderly women, such as the one of "Mrs. John Crossan Dilworth"

shown at the International Exhibition, Pittsburgh, in 1923, and the "Portrait of My Mother" exhibited there the following spring. In each face is the far-away look that in the latter, especially, is made to mean more by the twilight hour suggested in the decorative landscape background. Mr. Parcell's portrait of his mother was awarded the Harris bronze medal and $300, and his "Jim McKee" won the Logan prize of $1,000 at Chicago's annual exhibition in the fall of 1924.

His paintings are good in composition and in tonal quality, but their greatest appeal comes from a subtle something that was not gained from the model or from rules on artistic rendering, but which is the expression of the very soul of the young artist. His is "a great talent not yet definitely formed, but he has the root of the matter in him."

CHAPTER XVI

INDEPENDENT PAINTERS (*Resumed*)

POST-IMPRESSIONISM. AMERICAN AND FRENCH CLASSIC TRAINING: Luks. THE TAOS ARTISTS: Sharp—Couse—Blumenschein—Ufer—Victor Higgins. Eugene Higgins. GERMAN TRAINING: Rungius. AMERICAN TRAINING: Remington—Davies—Hambidge—Parrish—Sloan—Beal—Bellows—Sterne (chap. XXVI)—Friedman.

POST-IMPRESSIONISM

Those so inclined can find much of interest in the psychological as well as in the artistic development of our younger painters. The present desire for change, the searching for new ideas, and the willingness to try new methods is as noticeable among artists as among people of other professions. The work of the Impressionists is no longer startling. The most conservative critics now recognize value in that once universally despised movement. During the last few years we have been passing through the throes of Post-Impressionism, while Cubism, Futurism, Synchronism, and many other hitherto unheard-of ideas have been tried out. Some who claim to be artists scorn beauty, others are striving to produce it by the use of abstract forms instead of working from nature. They want the same freedom enjoyed by the musical composer. As the influence of these ideas is now felt in the works of many of our artists, students should know something of these different movements.

The greatest modern revolutionist in art was a Frenchman, Paul Cézanne (1839–1906). He was a restless soul, ever striving, never satisfied, but so great has been his influence on the present-day artists that he is called the "Father of the Modern Art Movement." Cézanne was an Impressionist for years, but he came to feel that painting was capable of

producing more than surface impressions. In the Impressionists' enthusiasm for color they almost lost sight of composition. Cézanne combined color and composition in a new way; for the first time color became functional. For example, he used advancing hues, such as yellow and orange, on projecting surfaces, and the unobtrusive colors, such as violet and neutralized blues and reds, on receding planes. He also strove to express the substance and the feel of the things which interested him. His influence can be seen in the work of many of our painters. Both substance and spirit have become more vitally important to many artists through their study of the works of Cézanne.

Stagnation brings death. Agitation at least shows life, and while there is life there is hope for better things; so the present unrest among artists should be looked upon with favor, not with alarm. The Cubists scorned all literalism, cared nothing for color, and rarely used curved lines. They strove to express their inner feelings by geometric forms. Their mistake lay in trying to tell a story by symbols that were understood only by themselves. Few canvases are now being painted according to their ideas, but many artists are stronger because of the men who for a time would express themselves only in abstract forms and straight lines. In his excellent book, *Cubists and Post-Impressionism*, Arthur Jerome Eddy says: "There is more Cubism in great paintings than we have dreamed. Sargent's [chap. XIII] best paintings show strokes that follow neither the line nor the color of the original, but which convey with tremendous power the character of the sitter."

The pictures painted by the Futurists are usually brilliant in color. Those artists pay little attention to actual form but are earnestly striving to represent action. That they have succeeded, to some extent at least, is proved by the fact that their pictures are understood by children. To stupid grown-ups a horse with twenty or thirty legs may be ridiculous, but to a child it pictures a horse running rapidly. For the same reason the Futurist represents the wheels of a rapidly moving

wagon with many spokes instead of the orthodox number. Watch a wheel for yourself and see if he is entirely wrong. Surely he is more sensible than was Meissonier, a once popular French artist, who when he painted a charge of cavalry, carefully worked out the buckles on the horses' bridles and the buttons on the officers' uniforms.

Synchronism was started in Munich in 1913 by two Americans, Morgan Russell and S. Macdonald Wright. At first they painted natural objects, but gave so little thought to drawing that the effect was often grotesque. They now confine themselves to abstract form, and with their glowing colors used functionally, produce results of real beauty. Willard Huntington Wright claims that in Synchronism painting has reached its greatest degree of purity and creative capacity. He says research is at an end. All that remains now is for artists to create.

GEORGE B. LUKS

One of the most independent of our younger artists is George B. Luks (1867—, b. Williamsport, Pa.). Though he studied in the Pennsylvania Academy of the Fine Arts, Philadelphia, in Paris, and for a time in Düsseldorf and London, he now claims to scorn all academic training.

Mr. Luks has painted a number of portraits, among them one of Elihu Root, but he is interested chiefly in picturing the people of the East Side, New York City. He really likes them, as does Miss Eberle (chap. xxvi), and as Mr. Melchers (chap. xiv) likes the people of Holland and those in the mountains of Virginia. Miss Mary Fanton Roberts says: "The thing, perhaps, that impresses me most about Mr. Luks's work is his profound intimacy with children. . . . All the people in the vicinity where he lives are his friends, the policemen and the ragged children. . . . . He loves life in the same simple, unselfconscious, intense way that Whitman did; and he paints in the way Whitman wrote about it." He has also been compared to Dickens, while still another says: "It is likely that

GEORGE B. LUKS:
GUITAR PLAYING

Courtesy Mr. C. W. Kraushaar, New York

By permission Mr. Arthur F. Egner, Newark, N. J.

GEORGE B. LUKS:
THE PLAYER

Courtesy Mr. Bartlett Arkell, Canajoharie, N. Y.

PLATE CXXX

Courtesy of the artist

JOSEPH HENRY SHARP: STALKING GAME

Courtesy of the artist

JOSEPH HENRY SHARP: HIS RECORD (POINTING WITH PRIDE)

By permission of the owner, Mr. W. B. Shuler

E. IRVING COUSE:
PEACE PIPE

Courtesy The Metropolitan Museum of Art New York

Courtesy of the artist

E. IRVING COUSE: THE KATCHINA PAINTER

E. IRVING COUSE:
A VISION OF THE PAST

Owned by The Art Museum of Youngstown, Ohio

Courtesy of the artist

ERNEST LEONARD BLUMENSCHEIN:
SUPERSTITION

Courtesy of the artist

if Millet painted streets and cafés instead of meadows and peasants' huts, he would have painted them very much as Luks paints them."

Millet's paintings were despised for years and then appreciated. That Mr. Luks's pictures were despised is proved by the National Academy of Design, New York City, refusing to accept one of them at the annual exhibition in 1907, even though Mr. Henri (chap. XIV) championed its merit. That the tide has turned for Mr. Luks is shown by the award in 1921 by the Art Institute of Chicago of the Mr. and Mrs. Frank G. Logan medal and $1,500 for his portrait of Otis Skinner in *The Honor of the Family*. Of it, Miss Lena M. McCauley says: "The canvas dominated its gallery with a magnetic quality that appealed to the crowd, although it is something of a caricature in drawing and vivid color. It is the most intelligible painting Mr. Luks has exhibited at the Art Institute, and it has that distinguishing modern element of being 'different'—there was nothing in the same class in the collection." It is painted with great vitality and the strong color characteristic of most of Mr. Luks's work

Another modern phase in his work is the action which he expresses. This is especially noticeable in "The Spielers," where two girls are really dancing. "Guitar Playing" is another of his strong paintings; it represents just an old man and a little girl playing on a guitar. This picture is suggestive of those painted by the great Dutch artist, Israels; so much is expressed by a few simple planes. Mr. Luks surely does know how to "paint humble men and women of the slums with hearts under their rags."

The animals of the East Side also appeal to him. Some of his horses on the wharves remind one strongly of those painted by Bellows, whose work is noted later in this chapter.

Mr. John Cournos calls Mr. Luks "a master of genre without equal in this country." Another critic says: He is "the biggest talent let loose in New York," but "he will paint to suit himself and never stops to question taste or manners." His

work has also been likened to that of Eugene Higgins, mentioned later in this chapter, "but without Higgins' dramatic effects." One could go on and on with quotations, for Mr. Luks is so unusual that he is much written and talked about. Whether one cares for his subjects and the decidedly individual manner in which he interprets them or not, it has to be admitted that George Luks is a strong artist and an interesting though quite unconventional man.

THE TAOS ARTISTS

A group of American artists working at Taos, N. M., has been attracting much attention during the past few years because of the sincerity and excellence of their interpretation of the Indians, the pueblos, and the plains of that region. Although many artists are painting there, only the following men are actual members of the Taos Society of Artists: J. H. Sharp, E. I. Couse, E. L. Blumenschein, W. Ufer, V. Higgins, B. G. Phillips, H. Dunton, O. E. Berninghaus, and J. Rolshoven (chap. VIII).

JOSEPH HENRY SHARP

After Joseph Henry Sharp (1859—, b. Bridgeport, Ohio) had received a thorough art training begun in America and continued in France, Germany, Holland, and under Duveneck (chap. VIII) in Italy and Spain, he took a trip through our great Southwest, and since 1902 has devoted his entire time to picturing the Indians. He spends his winters near the Custer battlefield at Crow Agency, Mont., but each summer finds him back in Taos making more complete his invaluable record of the red man. In 1900 eleven of his portraits of famous Indians were purchased by the United States government and are now in the Smithsonian Institution, Washington, D. C. Two years later eighty of his Indian portraits and pictures of Indian life were purchased by Mrs. Phoebe Hearst for the University of California. In addition she gave Mr. Sharp a commission for seventy-five portraits of other important chiefs

of the various tribes, fifteen to be painted in each of the five following years.

The Cincinnati Art Museum owns three of Mr. Sharp's canvases, and in 1920 the Butler Art Institute, Youngstown, Ohio, purchased his "Ration Day on the Reservation."

EANGER IRVING COUSE

The Taos[1] artist who is best known in the east is Eanger Irving Couse (1866—, b. Saginaw, Mich.). After Mr. Couse had studied in the National Academy of Design, New York City, he worked for some time under several classic artists in Paris. He then spent ten years painting marine scenes on the coast of Normandy.

Mr. Couse began painting Indians in Oregon, where his work for a time was hampered by one of the superstitions found among many primitive peoples. They think that if a picture is made of them they will immediately die and their spirit will enter into the picture. After much persuasion Mr. Couse finally induced an extremely old woman to consent to pose for him. At the last even her love of life asserted itself; she simply could not have him paint her face, but as she was in great need of the promised money, she posed with her hands over her face, in which attitude Mr. Couse painted her. As the ordeal did not prove fatal to her, he had less difficulty after that in securing models.

Since Mr. Couse went to Taos about twenty years ago, he has painted the Pueblo Indians almost exclusively. They have there an interesting practice of giving both their own people and friends significant names. Because Mr. Couse is rather rotund, and often wears a green sweater, they call him "Green Mountain."

Mr. Couse does not paint portraits, but each of his compositions gives a true picture of some phase of Indian life, and each Indian is true to the type, for Mr. Couse knows the red men

[1]It may be of interest to the reader to know that Taos is pronounced *tah'-ose*, almost in one syllable, and rhymes with Couse.

well and thoroughly respects and admires them. His home and studio in Taos are in a building which was a Mexican convent, and although the antique style of construction has been preserved, it is so admirably suited for its present uses that Miss Rose Henderson says. "Painting pictures seems the only really appropriate occupation in a place like this."

In an article on Mr. Couse, the *American Magazine of Art* says his paintings are "in public and private collections all the way from the Metropolitan Museum to Santa Barbara, Calif., and he has become practically ineligible as a competitor in annual art contests because he has already been awarded most of the important prizes."

Among his characteristic canvases is "A Vision of the Past," a composition rich in suggestion. Near the center of the canvas stand three Indians backing each other, a chief in feather headdress, his squaw, and a young brave who, with the small boy seated on the ground at their feet, is gazing intently at the setting sun where in the clouds can be faintly seen the "vision of the past"—the free, wild life of their ancestors. Few of Mr. Couse's paintings emphasize the savage characteristics of the Indians; he pictures them more as philosophers, often dreaming of the past, but not rebellious of the present conditions which surround them. Mr. Couse's color and technique are not aggressive but adequate; his compositions are unusually interesting. He is seen at his best in "Making Pottery," which won the Carnegie prize of $500 for the best oil painting at an annual exhibition of the National Academy of Design.

In 1923 the Taos artists were given commissions to paint eighteen panels for the corridors of the new Missouri capitol. Mr. Couse's panels picture the Osage Indians, who were the earliest known settlers of that state but whose descendants now live in Oklahoma. Through the discovery of oil on their lands they have become the wealthiest tribe of American Indians. The braves in these murals are represented with the body nude, and their heads shaved except for the scalp lock, to which is attached the feather headdress. In reviewing the

work of Mr. Couse, one critic says: "He has come as close to the spirit of the Indian as the white man ever can."

ERNEST LEONARD BLUMENSCHEIN

After Ernest Leonard Blumenschein (1874—, b. Pittsburgh) had received his art training in Cincinnati, in New York, and in Paris, he spent twelve years illustrating for *Harpers*, *McClure's*, *Scribner's*, the *Century*, and other magazines. For a time he was especially interested in portraiture, but since his first visit to Taos, that region and its people have been his almost constant theme.

Mr. Blumenschein's paintings are strong in both color and method of painting. One of his greatest and at the same time most unusual compositions is "Superstition," which won the Altman prize of $1,000 at the National Academy of Design, New York City, in 1921. That prize was first awarded to Mr. Rungius, mentioned later in this chapter, and withdrawn because it could be given only to a native-born American. In "Superstition" the center of interest is a half-length figure of an Indian holding in both hands a double-necked jar from which is coming vapor that takes the form of a small dream Indian in a wonderful headdress. But it is the face of the great Indian himself that holds attention, so serious, so inscrutable is his expression. There is dignity and poise in most of Mr. Blumenschein's paintings, but in "Indian Battle" he has expressed strenuous action.

His wife, Mrs. Mary Shepard Greene Blumenschein, is an artist whose work has been well received in exhibitions both in this country and in France.

WALTER UFER

The Taos artist who has had the distinction of having his work likened to Cézanne's, discussed in the beginning of this chapter, is Walter Ufer (1876—, b. Louisville, Ky.). The first of the Taos paintings to be honored by the National Academy of Design, New York City, was one by Mr. Ufer,

appropriately entitled "Going East." It pictures four Indians and a heavily laden donkey on the march.

Mr. Ufer's talent was first recognized when he was six years of age, but there were hard years of struggle ahead before he was able to begin his art training in Chicago. Later he studied in Dresden, Munich, and Paris. Ten years ago he practically was unknown. There is now scarcely an important exhibition in America that does not show one or more of his canvases, and his paintings have been displayed in many European exhibitions.

A more unusual composition than Mr. Ufer's "Hunger" can scarcely be imagined. In the center of the canvas against a rough adobe wall, into which many nails have been driven, is hung a crucifix on which is the strange effigy of the Christ, wearing long lace sleeves and a skirt, a symbol reverently accepted by many in that region. Far to the side is placed a primitively constructed Madonna, while the devout worshipers kneel before the crucifix, indicating that the Madonna no longer is needed as mediator between the Protestant seeker and his Savior. Only the backs of the heads and shoulders of the worshipers are visible near the base of the canvas. At the very edge of the painting, on the opposite side from the Madonna, is a mouse sitting up, interestedly watching proceedings. Rose V. S. Berry says Mr. Ufer has introduced this to suggest that action as well as asking is necessary for these people praying for food. The church mouse, also hungry, will seek and find. This canvas was awarded the Altman prize by the National Academy of Design in 1921, his painting entitled "Sleep," in which two Indian women are bending over a sleeping papoose, was awarded the Temple gold medal by the Pennsylvania Academy of the Fine Arts, Philadelphia, in 1923, and "Luncheon at Lone Locust" won him the second Altman figure prize in 1926.

Mr. Ufer was given a "one-man" exhibition in the Corcoran Gallery of Art, Washington, D. C., in 1922. That group of paintings later was shown in many cities, gaining friends for

him wherever it was shown. His landscapes and the still life in his compositions are painted with the same power and charm as are the Indians. Though he does not specialize in portraits as does Mr. Sharp, he has done some of unusual merit; among them is "Artist and Model," a likeness of himself and the Indian who has posed for many of his paintings. Though Mr. Ufer is wearing a sombrero which casts a deep shadow on his face, there is a satisfying completeness about the entire portrait. The strength of the man there expressed tallies with that quality most pronounced in his work.

VICTOR HIGGINS

The only remaining artist of the Taos group whom we have space to more than mention is Victor Higgins (1884—, b. Shelbyville, Ind.), who, after studying in the Academy of Fine Arts, Chicago, and under such artists as René Menard in Paris and Hans von Hyeck in Munich, became a painter of large easel pictures and mural decorations.

Mr. Higgins finds more of longing and unrest at Taos than do the other artists, and these feelings are expressed in many of his paintings. In fact, in his pictures so much thought is given to the story that Mr. Spargo questions whether such subjects "are suited to the medium of canvas and paint, or whether they do not belong rather to literature"; but as long as Mr. Higgins continues to give us the charm of color found on many of his canvases one feels that in spite of their literary and somewhat depressing suggestions, his work has its definite place.

Mr. Higgins also exhibits extensively and has been given many awards, among them the Altman prize of $1,000 by the National Academy of Design, in 1918. In 1925 his painting "The Widower" was purchased by the Pennsylvania Academy of the Fine Arts for its permanent collection.

The differences noted on the canvases of the Taos artists are interesting; each puts himself into his work and paints his own interpretation of the place. Their work is truly

distinctive, and has brought much honor both to themselves and to American art.

EUGENE HIGGINS

Among the painters of western scenes who do not belong to the Taos group is Eugene Higgins (1874 —, b. Kansas City, Mo.). Because he has known extreme poverty and the pathos of loneliness and sorrow, he likes best to paint people who also have suffered and known want. He received his inspiration to become a painter at the age of twelve when he read an article telling of the life and art of Millet, the peasant painter of France. Mr. Higgins' art training was begun in St. Louis, Mo.; later he studied at the École des Beaux-Arts and under other classic teachers of Paris, where he remained for seven years.

He never uses a model. He says: "People's emotions are more vital to me than their houses and clothes. . . . When I paint people it is really to use them as symbols, receptacles of emotions." He usually paints night scenes, and as is always the case when an artist works from memory, he paints in broad planes, eliminating all detail. Even before knowing of the life and ideals of this unusual man, one is conscious of the strong appeal of his pictures. His paintings have received recognition both in this country and in France, and his etchings can be seen in the New York Public Library, in the Brooklyn Museum, and in the Library of Congress, Washington, D. C.

CARL RUNGIUS

An artist who finds cowboys, big game, and great stretches of prairies quite as interesting as Indians and pueblos, is Carl Rungius (1869 —, b. Berlin, Germany), who received most of his education in the country in which he was born.

Mr. Rungius is also a naturalist and a great traveler; the numerous pictures he has painted of the wild animals of the Rockies and Alaska, made from sketches of them in their natural environments, are records of great value, now that so many of them have become almost extinct.

ERNEST LEONARD BLUMENSCHEIN:
THE PEACEMAKER

Courtesy of the artist

Peter A. Juley & Son,
New York

WALTER UFER:
GOING EAST

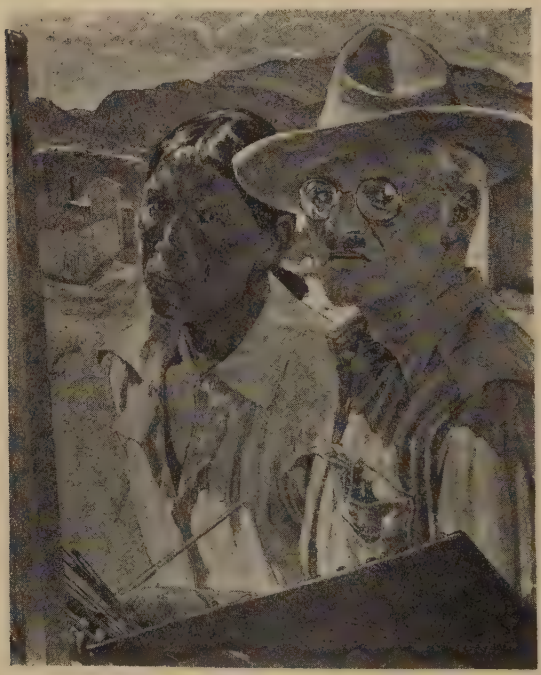
Courtesy of the artist

Peter A. Juley & Son,
New York

PLATE CXXXIV

WALTER UFER:
HIS WEALTH

Courtesy The Metropolitan Museum of Art, New York



WALTER UFER:
ARTIST AND MODEL

Courtesy *The American Magazine of Art*, Washington, D. C.

Mr. Rungius' canvas "Fall Round-up" was awarded the Altman prize in 1921 by the National Academy of Design, New York City. Later it was taken from him and given to Mr. Blumenschein, noted earlier in this chapter, Mr. Altman having stipulated that it should be given only to artists who were American born. Because of the unusual excellence of the work, it was then purchased by the Ranger Fund (chap. XII). It pictures two typical cowboys on horseback, their mounts knee deep in the coarse grass of that wild and hilly country. Mr. Rungius does succeed in putting on canvas the spirit of the animals and scenes which interest him.

FREDERICK REMINGTON

A large number of our modern artists who have done strongly individual work were trained entirely in America. The first of this particular group of Independents was Frederick Remington (1861–1909, b. Canton, N. Y.), whose boyhood was spent largely in Ogdensburg and whose training was received at the Yale Art School and the Art Students' League, New York.

Few illustrations were as popular with the public some twenty to thirty years ago as those done by Remington. He was the first artist to bring the life of the western cowboys to the East. He gloried, as did they, in the antics of their half-tamed horses; in fact, before the instantaneous photograph Remington was picturing horses in attitudes which seemed impossible, but which the camera has since proved to be correct.

In both his paintings and his sculpture Remington was an illustrator, pure and simple. His work lacks the technical charm and artistic feeling found in that of Abbey and Pyle (chap. X). Remington never was an artist's artist, but the interest and joy he found in a phase of western life then quite unknown to easterners and now almost extinct, and the daring way in which he pictured it, give him a rightful and respected place among our artists; in fact, American art would be quite incomplete without the work he has contributed.

The rare collection of things pertaining to pioneer life on the western plains which Remington made while there, was presented to the city of Ogdensburg, N. Y., by Mrs. Remington after his death. She died in 1918, leaving a will which directed that all of Remington's unsold paintings and drawings be given to that city. She also made provision for a replica of each of his bronzes to be placed in the museum. After the death of certain heirs, some $80,000 will also be available to be used by the trustees of the Ogdensburg Public Library to advance the knowledge and appreciation of art in that region.

ARTHUR B. DAVIES

After associating for some time with people who are similar in temperament and ideals, one often finds a peculiar pleasure in being with entirely different types.

From our vigorous painters of the far West it is a long way to Arthur B. Davies (1862–1928, b. Utica, N. Y.), who put more romance into his pictures than has any other of our present-day artists. Though his art training was received in Chicago and New York City, he was most influenced by the Italian Primitives, chiefly by Botticelli. His first professional work was illustrating for *St. Nicholas Magazine*. It has been said that if all American artists were classified under two headings, the Realists and the Idealists, Chase (chap. VIII) would be the extreme of the first group and Davies of the second. Chase painted only what he saw. Davies cared nothing for mere representation and little for color. He painted his dream people in a suggestive rhythmic way which often makes them appear to move slowly across the canvas. He got this effect partly by the drawing of his figures, but quite as much through the vague treatment of the somber landscape which forms their background.

One is surprised to find that this mystic painter was a man of so much vigor that he has been compared to Roosevelt. Davies was fond of boxing and baseball. At one time, after he had been to see Babe Ruth play, he said to a friend: "He

struck out three times. He's no better than the rest of us—can't hit it every time." Unlike many artists, Davies was interested in the news of the day. He was also a skilled craftsman, being an enthusiastic worker in enamels.

In the years long ago, before his paintings were sought by collectors, he thought to keep the "pot boiling" by illustrating. The story goes that an editor to whom he submitted some of his drawings remarked in a tone far from complimentary: "Why, you're not an illustrator, you are an artist!" And, alas! for an "artist" he had no need.

Davies' work, like that of most men who are earnest seekers, went through a number of stages. For a time it was not so different from that done by many others. It was Ryder (chap. x) who convinced him that "an artist's soul must walk alone," and ever since he walked and worked alone, seeking for the mode of expression best suited to his needs. In his painting "At the Angle" the forms are as severe and abstract as those used by the Cubists, but in them and in most of Davies' other work, one is conscious of movement, slow and gliding. The "Measure of Dreams" is another excellent example of this class of work. Here is represented a woman walking in her sleep in one of his strange dream landscapes. His canvas entitled "After-thoughts of Earth" won the medal of the first class and $1,500 at the International Exhibition at Carnegie Institute, Pittsburgh, in 1923. It consists of a weird, low-toned landscape, in the foreground of which are grouped several people, some living, others dead but still in bodily form. Duncan Phillips says: "I never care to know what the figures in Davies' pictures mean . . . . they are just music, faint melodies of flutes; music too far away to follow, yet vibrant with the rhythms which persist in silent places."

Another of his canvases in which greater movement is expressed, the kind that the Futurists are striving to represent, is called the "Wild-He-Goat Dance," in which goats are shown dancing on a rocky hillside. There is much in this picture that is joyous and delightful. Davies' paintings are in many

of our public galleries. There are two or more in the Metropolitan Museum of Art, New York, and four in the Brooklyn Museum; among the latter is "Children of Yesteryear," considered by many critics to be one of his best.

In writing of Davies' work, Mr. Glackens (chap. xi) says: "He is the most important man in this country. But his art is not national; it is universal. He is a symbolist, a painter of ideas. Davies has felt the influence of the modern Frenchmen or of the old Italians, of Mantegna, for example, and has insisted upon harmonious arrangement, upon order, which is the battle-cry of the Post-Impressionists. He aims straighter, perhaps, than any other man here, at beauty."

JAY HAMBIDGE

Jay Hambidge (1867–1924, b. Simcoe, Canada) is remembered as the discoverer of what he called "dynamic symmetry."

As a painter and illustrator for magazines, Mr. Hambidge became greatly interested in composition, and as he recognized that the Greeks excelled in this line he went to Athens and made a careful study of the buildings and statues executed by the masters in the Golden Age of Art. After making many measurements he became satisfied that he had discovered the laws of composition recognized and approved in that age and lost to the world during the Roman period. Mr. Hambidge's discoveries and conclusions are given in his book *Dynamic Symmetry: The Greek Vase.* All the teaching in the New York School of Fine and Applied Arts is based on these discoveries. They are also used in the art department in some of our high schools. The desirability of basing all art work on dynamic symmetry is open to question, but most artists recognize Hambidge's discoveries to be of great interest and importance.

MAXFIELD PARRISH

Probably none of our younger artists is better known to the American public than Maxfield Parrish (1870—, b. Philadelphia). This is due largely to three pronounced qualities in

Peter A. Juley & Son, New York

CARL RUNGIUS: ALASKAN WILDERNESS

Peter A. Juley & Son, New York

ARTHUR B. DAVIES: AFTERTHOUGHTS OF EARTH

PLATE CXXXVI

Courtesy The Metropolitan Museum of Art, New York

ARTHUR B. DAVIES: MEASURE OF DREAMS

ARTHUR B. DAVIES:
CHILDREN OF
YESTERYEAR

Courtesy The Brooklyn
Museum, Brooklyn, N. Y.

his paintings, charm of color, excellence of design, and the capricious attitudes and expressions of many of his figures. Maxfield Parrish, the son of an American etcher and landscape painter, Stephen Parrish (1846—, b. Philadelphia), received his education in the Pennsylvania Academy of the Fine Arts and at Drexel Institute, Philadelphia, where he studied under Howard Pyle (chap. x). At the beginning of his professional career Mr. Parrish had an attack of typhoid fever which left him so delicate that his physician insisted that from time to time he have an entire change of air. Each place to which he was thus exiled exerted a marked influence on his art.

At Saranac he was forced to paint in oils because the ink, his favorite medium of expression to that time, froze on the porch where he was obliged to spend his time. Since then he has worked almost entirely in oils. In sunny Arizona, where he was sent next, he came to see and appreciate color as never before, and in Italy, beautiful Italy, he came to know the works of the great masters of the past and his technique developed richly. His young wife, also keenly artistic, was his constant companion and comfort during those wanderings. On their return to America they made their home in Cornish, N. H., and there, among the beautiful hills and surrounded by congenial neighbors, his father, Saint Gaudens (chap. xix), Cox (chap. ix), H. Adams (chap. xxi), and others, Mr. Parrish grew strong physically, and his art, always decidedly personal, each year developed in beauty and charm.

The Parrish home, very simple at first as suited their needs and purse, was added to, a room at a time, as prosperity came, until now it is a place of real beauty and distinction, as truly Parrish as the pictures that he paints.

Like so many of Pyle's pupils, Mr. Parrish first became known as an illustrator of magazine articles and books for children, such as *Arabian Nights* and *Wonder Tales*, and *Poems of Childhood* by Eugene Field, in which one of the most original and delightful pictures is "Wynken, Blynken, and Nod," "the fishermen three" as they are sailing away in their wonder

boat made of a wooden shoe. From the first his work has been decidedly decorative. He soon began to make covers for magazines, and from them it was only a step to poster work and mural decorations. His commercial painting has been done largely for Armour, the Goodyear Rubber Company, and Edison. One of his strongest posters pictures a varlet astride an automobile tire racing wildly over the Sierras, and the calendars he designs to advertise the Mazda lamp are anticipated each year. Of this phase of Mr. Parrish's work, Mrs. Adams, wife of Herbert Adams (chap. xxi), says: "He has definitely raised our standards in color illustrations and in poster design."

Mr. Parrish's first mural to attract attention was "Old King Cole" in the barroom of the Knickerbocker Hotel, New York City. Then followed those in the Hotel Sherman, Chicago, in the Meeting House Club, New York City, and a few others. His largest series of decorations consists of seventeen panels for the great dining room on the top floor of the Curtis Publishing Company Building, Philadelphia. Sixteen of the panels occupy the spaces between the great windows which look out over Independence Square. They give glimpses of an Italian garden terrace where young men and maidens in gala dress are going to a carnival pictured on the panel, 10½ by 17 feet in size, at the end of the room. The composition and drawing are masterful, and the color effect is rich and pleasing.

When this building, in which the *Ladies' Home Journal*, the *Saturday Evening Post*, and the *Country Gentleman* are published, was designed, the architect's plan called for a great mural decoration 21 by 49 feet in size in the main entrance hallway. The commission was given to Abbey (chap. x), but only preliminary plans had been made at the time of his death. It was then decided to have the space decorated with a glass mosaic instead of a painting. Mr. Parrish was asked to make the cartoon, and Mr. Tiffany (chap. ii) to execute it in favrile glass. The decoration is called "The Dream Garden," (Plate v), and consists of great trees, mountains, and flowering shrubs. As the different lights play on the thousands of pieces

of colored glass used in this decoration, the effect is more glowing and beautiful than could have been secured by the use of any other medium. It was completed in 1915, and is considered both by Mr. Tiffany and by Mr. Parrish to be their greatest achievement. One of Mr. Parrish's recent murals is in the hallway of the Eastman Theater, Rochester, N. Y. Though small, it has the same charm that is found in his other work.

JOHN SLOAN

One of the most revolutionary of our artists is John Sloan (1871 —, b. Lock Haven, Pa.). For years Mr. Sloan devoted himself to etching, but whether he uses needle or brush there is an intensity and dramatic force in his work that demands and holds attention.

New York life—that of the lowest slums—for years held as much fascination for Mr. Sloan as for Mr. Luks, whose work is discussed at the beginning of this chapter. But lately Mr. Sloan has become interested in the Taos region and interprets the life of the Indians there in the same virile manner so pronounced in his former work. Many of his drawings and paintings have appeared in the *Century* and other magazines. "The Coffee Line" created quite a sensation, and was awarded honorable mention at the International Exhibition, Carnegie Institute, Pittsburgh, in 1905. The spirit expressed in his work has been likened to that of the writings of Dickens and Balzac. For several years he was director of the Society of Independent Artists, New York City. Though Mr. Sloan's work has never received the approval of the National Academy, there are many critics who feel that both as an etcher and as a painter he is an important man among American artists.

GIFFORD BEAL

Like many of our painters, Gifford Beal (1879—, b. New York City) may be classed correctly in any one of several groups, for he is fond of painting landscapes, freight yards, beautiful gardens, and marines. After graduating from Princeton he

continued his art training under Chase (chap. VIII) and Du Mond (chap. XIV). The friendship which developed between Ranger (chap. XII) and Mr. Beal was also a helpful factor in his life.

Whatever his subject, it is painted with a stroke so sure and virile that it brings to mind the works of Winslow Homer (chap. VI). The same qualities are also found in Mr. Beal's color schemes. In the *International Studio*, June, 1923, an article states: "The artist who is really the greatest 'colorist' is one who sees that form supersedes color in importance. Color rises to its full potency when an understanding of form is its support. It seems as though these last two years that have meant so much in Beal's growth have given him a new understanding of this relationship. In his latest pictures, line seems to carry color with it. That Beal will do even bigger things in the future seems evident. An art which is so vital and alive as his will surely go farther."

GEORGE WESLEY BELLOWS

One of the strongest and most unique figures among our recent artists was George Wesley Bellows (1882–1925, b. Columbus, Ohio). Mr. Bellows' home during his later years was in New York City. He surely must have been born to the work, for in his kindergarten days he was known as the "little artist." When a student in Ohio State University, he quite scorned the idea of devoting his life to art because it was so easy for him, while athletics were difficult. For that reason for a time athletics had the stronger appeal, for he thought it a greater honor to succeed in a difficult job. All through college, however, he made cartoons and illustrations, and during several vacations he drew for the sport page of the *Ohio State Journal*. To add to his income during those college days, he was quite as willing to sing in the church choir on Sunday morning as to play professional baseball in the afternoon. He enjoyed doing both, and sang anthems and played ball to the best of his ability.

GEORGE WESLEY BELLOWS: FORTY-TWO KIDS

Courtesy The Syracuse Museum of Fine Arts, Syracuse, N. Y.

GIFFORD BEAL: THE FREIGHT YARD

PLATE CXXXVIII

Courtesy *The American Magazine of Art*, Washington, D. C.

GEORGE WESLEY BELLOWS: ELEANOR, JOAN, AND ANN

But his ideas regarding art and athletics changed so that soon after graduation he refused an offer to become a professional baseball player and went to New York to study art. Though his father wished him to become a banker, he offered little opposition to the plan. For three years Bellows' teacher was Robert Henri (chap. XIV); he also studied for a time under Chase (chap. VIII). Surely the young art student of vigorous nature could not have chosen his teachers more wisely. Mr. Robert G. McIntyre says: "Henri taught Bellows to bring an individual point of view to the study of art and nature. He taught that an artist must understand and be in sympathy with that which he desires to paint, and then paint to satisfy only his own emotions, without regard to what others may think or say; for, after all, what is art but self-expression?" Bellows surely proved himself to be an apt follower of his master's ideas.

A further estimate of Bellows' personality can be gained by noting the men to whom he has been likened by different writers—to Rudyard Kipling, Jack London, Walt Whitman, and Winslow Homer. Surely no weakling would be classed with them. That his taste was decidedly democratic and varied is proved by his pictures, for he said he never painted anything which did not interest him deeply, and his paintings are so true that through them generations to come will be able to get an accurate idea of the life he pictured. He was not a preacher trying to change conditions, but was "content to take things as they were, not grieving that they were not otherwise." He said what he was aiming at was "manliness, frankness, love of the game; the individuality of an idea; the particular quality of a subject which makes it tragic, dramatic, causing us to halt and wonder." Because these were his ideals and he dared to follow them, some of his work is decidedly startling. An extreme critic has even gone so far as to say: "One wonders when looking at the canvases of this vigorous young painter if the word 'art' should be used in connection with his work, it is so full of vitality and the actual life of the times."

In spite of his advanced and unusual ideas and tastes, or because of them, he is spoken of as the artist who was "bridging the chasm between the conservative and the radical in art." Though Bellows was recognized as one of the leaders in the Independent movement, his work is also appreciated by the conservatives. He was the youngest man ever elected a member of the National Academy of Design.

Just the names of some of his pictures give a good idea of the things that interested him—"Men of the Docks," "Up the Hudson," "Polo Crowd," "Club Night," a frank portrayal of a prize fight; "Forty-two Kids," youngsters on a raft ready for a dive; and his great canvas entitled "Edith Cavell," of which one critic expressed the feelings of many when he wrote: "Bellows has produced in this picture a work which has every title, technical and intrinsic as well as moral and emotional, to a high place among the surviving artistic memorials of our time." Bellows also painted several marines and many excellent portraits. Among the latter is "Eleanor, Joan, and Ann," which was awarded the medal of the first class with a prize of $1,500, at the International Exhibition, Carnegie Institute, Pittsburgh, in 1922. The "Portrait of My Father" is spoken of as "a splendid example of the new school in painting which demands the rigid exclusion of all but the most vital details." Few American portraits are of greater excellence. Bellows painted his wife and young daughters so many times that one feels almost acquainted with them.

The place of honor at the fifth annual exhibition of the New Society of Artists in New York City in 1924 was given to a large canvas by Bellows entitled "The Crucifixion of Christ." This also is painted with characteristic freedom. It is a truly modern conception of that greatest of tragedies.

STERNE AND FRIEDMAN

Other men, such as Maurice Sterne (chap. xxvi) and Arnold Friedman, are doing decidedly modern work, simple, strong, and interesting in color and composition. It is joyous and sane.

CHAPTER XVII

ADVENTURERS IN MODERN ART

AMERICAN TRAINING: Kent. PAINTERS OF GREAT CONSTRUCTIONS AND OF WORKMEN: Pennell (chap. x)—Guérin (chap. xiv)—Cooper—Mrs. Cooper—Lie—Oakley—Wyeth—Beneker. PROMINENT ALUMNI OF THE AMERICAN ACADEMY IN ROME: Faulkner—Savage—Winter—Allyn Cox—Chamberlin—Cowles—Fairbanks—Schwartz. RECENT ART MOVEMENTS. AMERICAN ART OF TODAY.

ROCKWELL KENT

The arch-adventurer in American art is Rockwell Kent (1882—, b. Tarrytown Heights, N. Y.). He is so big, so strong, so unusual, as a man, as an artist, and as a writer, that the best way to introduce him is by one of his own statements. He says: "Essentials only ought to go into painting. . . . . I can't trust my judgment; it's only what remains in memory that I paint. . . . . I don't want pretty self-expression; I want the elemental infinite thing. I want to paint the rhythm of eternity."

As a schoolboy young Kent is said to have been a real trial to his teachers, so entirely different was he from the children to whom they were accustomed. He was not bad; he simply had too strong a mind of his own. Because he could not see the use of much that was taught, or of the rules that were laid down, he paid little attention to them; the result was a permanent position at the foot of his class. Later as a student of architecture at Columbia his standings were so high that, as Newlin Price expresses it, "there came to his family some solace—perhaps he had intelligence after all!" But it was not long until he tired of architecture and began to study painting under Chase (chap. viii). Good fortune next led Mr. Kent to Thayer (chap. ix), with whom he studied for a time and

whose niece he married. Later, when the young artist was hard pressed for funds, he assisted Thayer in his investigations in the protective coloration of animals. The intimate acquaintance thus formed exerted a lasting influence on Mr. Kent. He came to feel that to express the spirit of nature's vastness was much greater than to strive for self-expression.

Bleak places, cold solitudes far away from the haunts of man, have always had a fascination for him. Snow, water, distant mountain peaks, have lured him to far places. His home is on a New England farm ten miles from the nearest railroad. The coast and woods of Maine at one time attracted him, then Newfoundland, Alaska, and Tierra del Fuego. For a time his paintings, so virile and so strange, were not appreciated; then, by the help of his writings, people began to understand them. In 1918 Mr. Kent and his nine-year-old son spent seven months on Fox Island; the only other human being there was an old trapper. Of that desolate, frozen waste Mr. Kent wrote: "It was for us life as it should be, serene and wholesome . . . . the island like Paradise." There they renovated a shack and lived a strange, quiet life. Mr. Kent made many sketches, most of them in ink with either pen or brush, and there he wrote *Wilderness*, which is pronounced by some critics "the finest thing since Whitman."

Instead of using another person for a model Mr. Kent uses himself, but not with the help of a mirror. He simply thinks out the situation he wishes to render, and notes the effect on his own muscles and nerves. He usually visualizes an entire theme before he puts a stroke on canvas. His Alaskan sketches are of two distinct classes—those which picture the strange gods, or spirits, of that frozen land, and the others which portray the life of father and son and their animal acquaintances in that region where, as one writer expresses it, "their life was as primitive and as fascinating as Robinson Crusoe's." In Tierra del Fuego, where he went in a four-ton craft in 1922, he wrote *Voyaging*. He plans to go around the world in a little craft to picture still stranger and more desolate places.

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ROCKWELL KENT: MT. EQUINOX, WINTER

Courtesy The Metropolitan Museum of Art, New York

ROCKWELL KENT: WINTER—MAINE COAST

PLATE CXL

Courtesy Mr. Rockwell Kent and *The Century Magazine*

ROCKWELL KENT: "SEA LEGS BECOME LAND LEGS"

A corporation has been formed, known as the "Rockwell Kent, Incorporated," in which Mr. Kent's friends—and he has many who believe in him—have bought stock. Mr. Kent gives himself. His expenses for these trips are paid out of the corporation's treasury, and his writings and paintings are sold by the company for the mutual benefit of all connected with this strange venture.

Mr. Kent's art is compared by many writers to that of William Blake, noted artist of the early nineteenth century in England; others say it resembles that of Michelangelo. As to Kent the man, to quote from Mr. Price: "Rugged clean-cut, disciple of revolt, he seeks the truth. A mental machine well oiled, a spirit unafraid, pleasantly smiling, direct, he asks no quarter, but dwells in that delighted mood of youth, adventuring after life, thrilled by a beauty just enjoyed, beckoned ever onward by a truth not far away. Always there is the truth which he has found and recorded; always there is a more complete vision which beckons him on."

An exhibition of forty-three of Mr. Kent's drawings in black and white and in water color was held in the spring of 1924 in the Wildenstein Galleries, New York City. In speaking of it, the *Art News* states: "The exhibition, of course, is an event, for Kent is unquestionably a very vital and individual force in American art. Not long ago he bore pretty much the character of an experimentalist, but now he is an established artist who has won his way into envied collections. . . . . The best of his pictures are soul-arresting. There is a pauseful eternity in them. A man in their presence may commune with his forgotten self. . . . . There is a grim spiritual quality to his work that grips the beholder."

PAINTERS OF GREAT CONSTRUCTIONS AND WORKMEN

In the first part of the twentieth century, the dominant spirit felt in American art is sincerity. More and more our artists are coming to work true to their environment and their time; they are painting the fundamental things of modern life.

Millet, a Frenchman, found beauty in the peasants and their work. An increasing number of American artists are finding it among our workmen and their wonderful constructions. Pennell (chap. x) has drawn with his etching needle the great buildings and industries of the leading countries of the world. Mr. Guérin (chap. xiv) also has traveled the world over to picture the achievements of man.

COLIN CAMPBELL COOPER

Colin Campbell Cooper (b. Philadelphia) is also interested in picturing great constructions. On his canvases we find the Taj Mahal and the bathing "ghats" of India, and painted with even greater charm are his many canvases of American constructions, which range from the early colonial residences of New England to the tallest skyscrapers of New York City. But it is the outward beauty of these buildings and the effect of sunlight on them, rather than the wonder of their construction, which most interest Mr. Cooper. His technique is sure and free, but in it there is a refinement which contrasts strangely with much of the work we have recently been studying. We would not have our friends alike, so why should we insist that our pictures be produced by the same method? The only thing we have the right to demand is sincerity and beauty.

Mr. Cooper's early art training was received in the Pennsylvania Academy of the Fine Arts, Philadelphia, his later training in France. He and Mr. Guérin are the only artists of this group who worked under European masters.

EMMA LAMPERT COOPER

Mrs. Emma Lampert Cooper (b. Nunda, N. Y., d. 1920), wife of Colin Campbell Cooper, was also a painter of street scenes, but her genre pictures have most originality and charm.

JONAS LIE

It is true that one inherits tendencies from ancestors, but just the place of birth exerts no influence on later life. Jonas Lie

(1880 —, b. Norway) would be the same today had his parents chosen to make their home in America, his mother's native land, instead of in Norway where she went to live when she married the young Norwegian civil engineer. It was the changed condition caused by his death, when the son was twelve years of age, that finally brought Jonas Lie to America. On his way here he spent a year in Paris with the great-uncle for whom he was named and who is well known in his country as a poet and writer of short stories. Other members of the Lie family are people of unusual talent, some being skilled musicians and others painters.

After coming to America, young Lie's general education was continued in the Ethical Culture School, New York City, and his art training gained in the National Academy of Design and in the Art Students' League, most of it in evening classes. It was not until he was twenty-six that he felt justified in giving up his other work and devoting his entire time to painting and interior decorating, the other phase of art which is of special interest to him. In 1900, when he was still a student at the National Academy, he sent a painting to the annual exhibition. It not only was hung, but it was bought by Chase (chap. VIII), who became keenly interested in the young student. Since that time Mr. Lie has been a regular exhibitor at the National Academy.

Mr. Lie was first interested in water and boats; from these he naturally turned to bridges and other great constructions. Many times has he painted Brooklyn Bridge, that beautiful structure of which all Americans are proud; also the river from the bridge and below it, for he has a pronounced liking for views seen from extremely high or low positions; it is interesting to notice this in his different compositions. One of the best of his paintings of the bridge is "Morning on the River" in the Memorial Art Gallery, Rochester, N. Y. His position for this one was on the ground, at the side. It is a snow scene in which blues and colorful grays predominate. Much of the charm of this painting is gained from the effect produced by the haze

and puffs of smoke and steam which at that early hour of the morning veil parts of the bridge and surrounding buildings.

An article on Mr. Lie and his work, in *Current Literature*, states: "He has become a scientist as well as a poet. His bridges rest on solid foundations and they are splendid mathematical constructions."

During the making of the Panama Canal, Mr. Lie went to the Canal Zone and painted many pictures of the work as it was then in progress. These were exhibited in 1914 in the Hall of the Americas in the Pan-American Union, Washington, D. C., where they were much admired by both artists and laymen. In these paintings one feels the perfect absorption of the artist in his subject. They are painted with a freedom and daring which come to a man only in his supreme moments. A characteristic canvas is "Gates at Pedro Miguel," which pictures one of the locks in the canal where the gate, of an intense red color, is reflected in water "as blue as the Mediterranean"; the effect is a joyous and delightful surprise in whatever gallery it is seen. "The Heavenly Host" is another surprise, for instead of the spiritual beings which, by the name, one expects to see, the "Host" consists of very material iron buckets dancing in mid-air with no means of support visible but their cables. Back of them is a superbly painted sky with fleecy clouds, and below is the great canal in process of construction. As one critic, standing before it, exclaimed: "None but a real artist could have evolved such a vision as that!"

Mr. Lie has visited his native land several times, always returning with paintings of great beauty and power. Those shown in the Macbeth Gallery, New York, in 1926, especially "Their Cathedral," "At Anchor," and "Fishing Hamlet," represent him at his best.

Mr. Lie is most esteemed in his home town, Plainfield, N. J., not alone because he is a great artist, though his friends are proud of that fact, but, as a principal of one of the public schools expressed it, "because he is a great citizen." Mr. Lie believes

Courtesy of the artist

COLIN CAMPBELL COOPER: CHATHAM SQUARE

Courtesy of the artist

JONAS LIE: SAILS

PLATE CXLII

Courtesy of the artist and The Memorial Art Gallery, Rochester, N. Y.

JONAS LIE: MORNING ON THE RIVER

JONAS LIE:
THE ICE
HARVEST

Owned by the
Luxembourg
Museum, Paris

Courtesy of the artist

that a person with the gifts of an artist should serve, as well as paint. Through his many public talks and exhibitions, art appreciation has become a vital part of the community spirit of that place. In reviewing the amount and the kind of work done by Mr. Lie, one is convinced of the sincerity of his statement when he said: "I like to work; I like men who work; and above all I love to paint workers." It is because he feels in this way that his pictures grip us as they do.

THORNTON OAKLEY

Another man to whom the worker and his accomplishments have meant much is Thornton Oakley (1881 —, b. Pittsburgh), who does not call himself an artist but glories in the fact that he is an illustrator. He honors his work, and, as is usual in such a case, his work has honored him.

After Mr. Oakley had graduated from the University of Pennsylvania, where he specialized in architecture, he studied illustrating under Pyle (chap. x), who left on Mr. Oakley his usual lasting imprint, helpful alike in art and in life. A trip around the world in 1910 gave Mr. Oakley material for many interesting articles which have appeared in *Harpers* and other magazines. They are richly illustrated from sketches he made while away. He says: "The purpose of a great picture is to reveal the spirit and ideals of life"; that is just what these illustrations do for the places he visited. For several years, beginning with 1914, Mr. Oakley had charge of the Department of Illustrating in the School of Industrial Arts, Pennsylvania Museum, Philadelphia.

Since his return to America he has devoted much time to picturing great industries and constructions. His drawings of the work done at Hog Island during the World War were so excellent that they were procured by the United States government for its foreign-news service and through reproduction were sent to all parts of the world.

Miss Leila Mechlin, editor of the *American Magazine of Art*, says: "Mr. Oakley is, in our estimation, one of the best

illustrators that we have in this country today; one who takes the profession of the illustrator most seriously, and brings to bear upon his work not only an extraordinary talent but unusual intelligence made effectual through unending and enthusiastic study." Many of his lithographs and other drawings are in the Library of Congress and the National Gallery, Washington, D. C. He also is represented in several European galleries.

NEWELL CONVERS WYETH

N. C. Wyeth (1882—, b. Needham, Mass.), as he usually signs his pictures, is another of our strong illustrators on whom Pyle (chap. x) left his stamp; in fact, as one studies Mr. Wyeth's illustrations he comes to feel that of all the pupils of that great master no other has so truly grasped his methods and ideals.

Mr. Wyeth feels the same respect for his work as does Mr. Oakley. He thinks that too many, even in artistic circles, regard illustrating as a craft instead of as an art. He laments the division of the painting and illustrating courses in many of our art schools, where, as he says, the illustrator is too often "galloped" through anatomy, given a "swipe" at still-life painting, and "bounced" in and out of the life class. He feels the illustrator must be as well trained as the painter and that both must be taught that their success, or failure, lies within themselves; "to be able to draw virile pictures he must live virilely."

Mr. Wyeth also is a mural decorator. In the First National Bank of Boston he has illustrated historic periods of shipping in a series of murals called "The Romance of Maritime Commerce," and he has painted decorations for the Missouri state capitol, the New York Public Library, and the Hotel Utica, Utica, N. Y. Among his awards is the gold medal of the Panama-Pacific Exposition.

Another encouraging sign of the times is the way American art is coming to serve. It is reaching the people as never before, and is becoming a truly vital factor in the home and

even in the factory. Years ago Emerson wrote: "Art has not yet come to its maturity if it does not put itself abreast with the most potent influences of the world, if it is not practical and moral, if it does not stand in connection with the conscience, if it does not make the poor and uncultivated feel that it addresses them with a voice of lofty cheer." In America today art surely is putting "itself abreast with the most potent influences of the world"; it is becoming more "practical." As to the "moral," though we have comparatively few artists who paint religious pictures, there are several who are giving moral lessons to the people in paintings and illustrations which they can understand.

GERRIT A. BENEKER

Gerrit A. Beneker (1882—, b. Grand Rapids) believes that everyone who does his best in any line of creative work is an artist, and that one mission of art is to carry a knowledge of that fact to the workman, for when he really respects his job he will come to respect himself, become more of a man, and get more happiness out of life. Mr. Beneker also believes that through the universal language of art the needs of a nation can best be brought to the knowledge of the people. When the United States entered the World War, Mr. Beneker conceived the idea of proving to the American laborer by the use of posters that victory depended on him. "Work or Fight" was the message that his posters carried into many factories and shops. Commander Mechlin, U. S. N., who had charge of constructing the buildings for the War and Navy Department in Potomac Park, Washington, D. C., heard of Mr. Beneker's idea, employed him as "expert aid," and gave him a studio "on the job." During 1918 he lived there with the workmen and painted posters which attracted much attention. Perhaps the best known of them are "I Will Back You," which pictures a stalwart workman with his hand on the shoulder of a marine down on one knee ready to fire; and "Sure! We'll Finish the Job," which shows a laborer in overalls reaching into his

pocket for a subscription to the fifth Liberty Loan drive. Because Mr. Beneker knows these men and the places where they work, everything about his posters is true. This accounts in large measure for the spirit of willing coöperation which they aroused.

After the war the Hydraulic Steel Company, Cleveland, gave Mr. Beneker a studio on its grounds and made arrangements for him to work with its three thousand men as he had with the men on the war-construction job. It was there he painted one of his greatest pictures, "Men Are Square," which has been exhibited in many parts of our country. Mr. Beneker's idea is to have the portraits he paints of the men appear on the covers of the magazine published by the company, with his editorial interpretation on the inside.

Mr. Beneker was the "guest" of the General Electric Company, Schenectady, from November, 1923, to June, 1924. There he did not find the understanding and coöperation which he had enjoyed in Cleveland, as the men in charge questioned the effect on the workmen of his ideas of brotherhood.

The workmen pictured by Mr. Beneker demand respect both for themselves and for their work. His "Old Fisherman of Provincetown" was purchased by Mr. Butler for the Museum of Art, Youngstown, Ohio, and his work has been shown in many exhibitions.

THE AMERICAN ACADEMY IN ROME AND ITS ALUMNI

As the men discussed in the remainder of this chapter are alumni of the American Academy in Rome, this seems an opportune time to become acquainted with the organization which for several years has exerted so marked an influence on American art.

Each exposition that has been held in America has been a stepping stone on which our art has advanced. The Centennial at Philadelphia in 1876 resulted, as will be recalled, in the founding of the first industrial art schools in America (chap. II) and helped greatly along other lines. No influence

JONAS LIE:
NEW YORK HARBOR

Courtesy of the artist

JONAS LIE:
MAIDENS OF THE FOREST

Owned by Mrs. Frederick Hubbell

Courtesy of the artist

PLATE CXLIV

Copyright by Gerrit A. Beneker

GERRIT A. BENEKER: "MEN ARE SQUARE"

Painted in the mills of the Hydraulic Steel Co., Cleveland, Ohio, as an expression of mutual faith and trust between employer and employee

Courtesy of the artist and the Cleveland Museum of Art, Cleveland, Ohio

has been more far-reaching than that of the Columbian Exposition held in Chicago in 1893, for it was there that McKim (chap. XXIX) conceived the idea of founding the American School of Architecture in Rome. This new enterprise was approved and aided in every way possible by Burnham (chap. XXX), Millet (chap. VIII), La Farge (chap. V), Blashfield and Mowbray (chap. IX), and many other artists. It also has been given support by such men as Elihu Root, J. P. Morgan, W. K. Vanderbilt, Henry Frick, Henry Walters, Dr. Eliot, and other men prominent in the nation's life.

The scope of the American School of Architecture, founded in 1894 in Rome, was enlarged three years later to include students in painting and sculpture and then came to be known as the American Academy in Rome. This was united in 1913 with the American School of Classical Studies in Rome, founded in 1895. In 1914, the entire Academy was transferred to its present quarters in and about the Villa Aurelia, which was devised to the Academy in 1909 by Mrs. Heylan, an American woman who had long lived in Rome. The Fellowship in Landscape Architecture was established there in 1914, and the Department of Musical Composition in 1921.

Though the property of America, this Academy receives no support from the United States government, but is financed by contributions from private citizens and some of the leading universities and colleges. Similar academies are carried on in Rome by France, Spain, Germany, Russia, and Great Britain, but all of these receive government support.

The Academy is not an ordinary school with classes and teachers, but a place where young artists of exceptional ability can take postgraduate work. Most of the fellowships are awarded annually by competition, which is open to all unmarried men who are citizens of the United States. The fellowships continue for three years, during which time all the expenses of the men are paid. Women are admitted only to the School of Classical Studies. There is a director of the entire Academy and a professor in charge of each school; these are

Americans. Rome was the location selected by the different countries for their academies because it is so rich in classic art, history, and natural beauty.

The painters who have returned to America after their three years of study and travel as fellows of the Academy are becoming best known for their mural decorations.

BARRY FAULKNER

In the Washington Irving High School, New York City, there are twelve murals by Barry Faulkner (1881—, b. Keene, N. H.), who won the fellowship in 1908 after having studied under Thayer and Brush (chap. IX). The commission for these decorations was given to Mr. Faulkner by Mrs. E. Henry Harriman, who presented them to the city through the Municipal Art Society. Some of them picture historic events connected with the early life of New York. The first of these represents "Henry Hudson Landing on Manhattan Island"; another shows "The Kissing Bridge" which once spanned a brook near where the statue of Peter Cooper now stands on Third Avenue. In others were pictured Indian hunters, thrifty Dutch women of the pioneer period, and a scene of "the most horrible battle ever recorded in poetry or prose" in which, the truth is, no one was injured.

The outstanding decorations, however, are the four "picture maps" which are as quaint and interesting as the sea charts drawn by medieval navigators. On one of them is represented New York with the British fleet in the harbor after the Dutch surrender; on another is Governor Stuyvesant's "bouwerij" farm, with his coat of arms adding a decorative spot to the composition; one of "Lange Eylandt" shows the earliest settlements of the white men and Indian villages, while another pictures "The Path of the Fur Trade."

Four of Mr. Faulkner's sea-chart decorations are on the walls of the Cunard Building (chap. XXX) on lower Broadway. There the continents are decorated with symbols to denote the character of the places and the people. Much thought has

gone into the making of these decorations, and they are remarkably strong and interesting.

Mr. Faulkner has also painted murals for the Eastman Theater in Rochester, N. Y., in which he has portrayed different phases of music. Those interested in the American Academy in Rome have been gratified by the recognition given to the alumni of that organization by Mr. George Eastman, as he has given generous commissions to one after another.

EUGENE FRANCIS SAVAGE

Few of the younger men have been as successful in capturing big prizes as has Eugene Francis Savage (1883—, b. Covington, Ind.). Among them are the fellowship in the American Academy in Rome, in 1912; the Architectural League gold medal of honor, and the French gold medal of the Art Institute, Chicago, in 1921; the Harris silver medal and $500, in 1922; the Clark prize of $300, and the Saltus medal, both from the National Academy of Design, in 1923. While Mr. Savage's "Recessional" won the Mr. and Mrs. Frank G. Logan gold medal and $1,500 at the Art Institute of Chicago, his "Fame and Fortune" was awarded the Isidor medal at the National Academy of Design, in 1924.

As Eugene Savage was an orphan from early youth, he endured many trials and hardships. Most of his life to the age of fifteen was spent in Washington. For a time after that he was a newsboy, then telegraph operator in Chicago, but always in his spare moments he was striving toward the work he loved, for early he had decided to become an artist. For years his chief inspiration came from the works of Whistler (chap. VII). Rembrandt's etchings then became his friends, real, personal friends that helped and cheered him on. Then after he went to Europe, the works of Raphael, Michelangelo, and the Italian primitives had new and wonderful messages for him. It was thus he grew and waxed strong.

Since 1923 Mr. Savage has been acting professor of painting at Yale University. The quality of the work being done in

the Yale School of Fine Arts can be judged by the fact that for the years 1924, 1925, and 1926 the Prix de Rome for painting was awarded to Yale men, and this year (1927) Yale students were elected fellows in sculpture, painting, and architecture.

Mr. Savage's work is always decorative; beautiful forms and space relations mean more to him than anything else, though his drawing is faultless and his colors are harmonious and appealing. His paintings show a freedom and abandon of execution that is possible only when one finds real joy in the doing.

EZRA AUGUSTUS WINTER

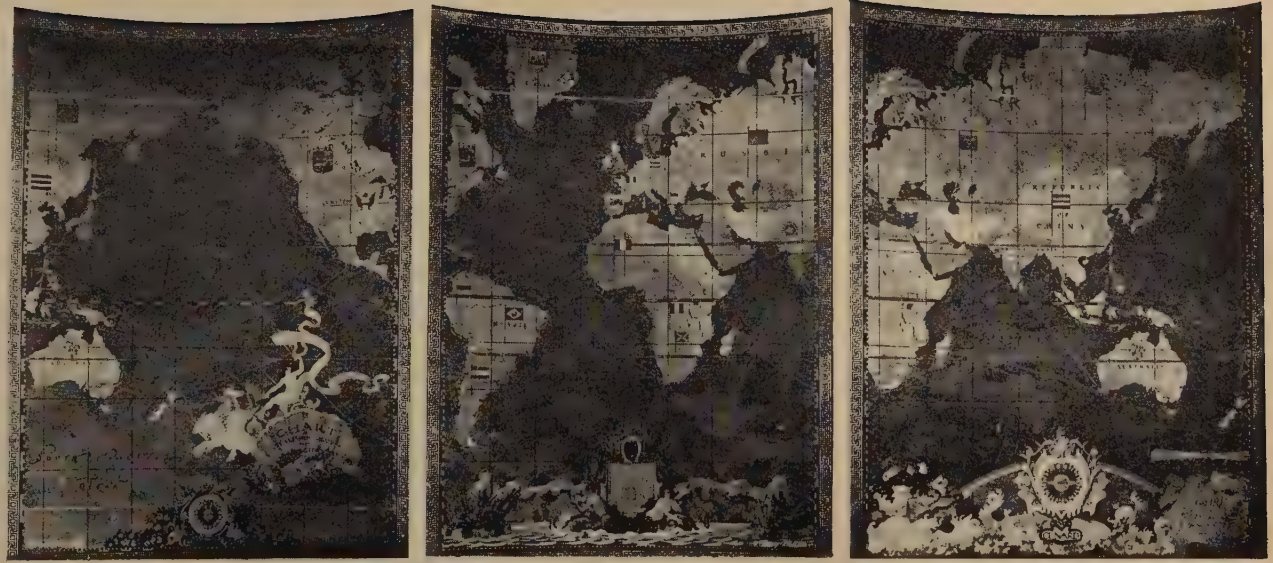
None of our American Academy in Rome men has received larger commissions for mural decorating than has Ezra Augustus Winter (1886 —, b. Traverse City, Mich.). His artistic ability first attracted attention when he was a mere youngster, and again as a student in Olivet College. Later he studied in the Chicago Academy of Fine Arts, from which he graduated and became an illustrator. He won the Academy prize in 1911. Since returning from those three years of study and travel in Europe, he has made his home in New York.

His most important commission thus far was at first but a testing contract to see what he could do in planning the decorations for the great hall of the Cunard Building, New York. A folder issued by the Cunard Company states: "Winter began with a preliminary and partial contract, but he was soon made ruler over many, and the entire ceiling was intrusted to his skill. His training as a prize winner at the American Academy in Rome equipped him in a remarkable way for his great task, and the result is superb."

The result is, indeed, "superb." In studying these murals, the observer is first impressed with the satisfying effect of the whole, then as he analyzes the work he is interested in the motifs used in the decorations, for the sea, great early ships, and sea life are everywhere in evidence. In the spacious dome the romance of the sea is suggested by introducing mermaids,

Copyright by Eugene F. Savage
Photograph by Peter A. Juley & Son, New York

EUGENE FRANCIS SAVAGE: RECESSIONAL



Permission of the artist and The Cunard Steamship Company Limited

Peter A. Juley & Son, New York

BARRY FAULKNER: MAP MURALS IN THE CUNARD BUILDING, NEW YORK

BARRY FAULKNER:
GEOGRAPHY CHART.
WESTERN HEMISPHERE

The figure at the left represents the Mississippi River; that at the right, the Amazon River

In the Library of the University of Illinois, Urbana, Ill.

BARRY FAULKNER:
THRASHER-WARD MEMORIAL

Painting in fresco in the courtyard of the American Academy in Rome, Italy

Courtesy of the artist

Peter A. Juley & Son, New York

EZRA WINTER: THE COLUMBUS SHIP

Peter A. Juley & Son, New York

EZRA WINTER: DRAKE'S SHIP

tritons, and sirens into the compositions, while on the walls just above the great buttresses which support the dome are the chief decorations. The first pictures the great ship in which Leif Ericson came to these shores, the next the one which brought Columbus, the third shows the one in which Cabot came, and the last that which brought Drake to the New World.

In each of these decorations the ship is the chief feature, as with swelling sails it proudly rides the waves, which are treated most decoratively; in fact, Mr. Winter's inspiration for his treatment of the water came from Hiroshige, Hokusai, and other Japanese masters to whose work Mr. Winter often refers. In the vaulted ceiling reds and blues are the prominent colors, not the usual reds and blues, but those found on the seal of the Cunard Company.

In this building, Mr. Winter, Mr. Morris (chap. xxx), the architect of the building, and Mr. Glenn, the engineer, worked together almost as one man, which accounts largely for its perfection. Unlike most of the American murals these had to be painted directly on the plaster because the surfaces in some places are concave, making it impossible to glue canvas to them. Instead of using oil, Mr. Winter mixed his colors with lime, milk, cheese, and water, and applied them in a manner known as "fresco a secco," which gives a dull surface free from reflections.

Because of his success with the decorations in the Cunard Building, Mr. Winter was given charge of the entire color scheme of Eastman Theater and Kilbourn Hall in the beautiful building given by Mr. George Eastman to the people of Rochester, N. Y., the title to the property being held by the University of Rochester. Mr. Winter painted the polychrome ceiling of the theater and executed two of the large murals, in which many people are represented playing on musical instruments. These murals are on the north side of the theater opposite the murals by Mr. Faulkner. Mr. Winter has four large murals in the Cotton Exchange in New York City, and in 1927

he completed the decorations in the entrance room in Willard Straight Hall, Cornell University, Ithaca, N. Y.

ALLYN COX

The youngest of this group, Allyn Cox (1896—, b. New York City), has not so much work to his credit, but with his inheritance, as a son of Kenyon and Louise Cox (chap. IX), and his splendid training in New York and at the American Academy in Rome, much is expected of him.

CHAMBERLIN, COWLES, FAIRBANKS, AND SCHWARTZ

The works of other alumni, F. T. Chamberlin, Russell Cowles, F. P. Fairbanks, and A. T. Schwartz, should also be discussed, but space forbids. These and others are exerting a strong and helpful influence on American art, bringing to it, as they do, decorative, virile qualities which are making others think and inspiring them to greater earnestness.

RECENT ART MOVEMENTS

Two art movements of much importance and interest have recently been started in New York: the opening of a great gallery for the sale of works of American artists, and the establishment of a school of art, both in a railway station.

The Grand Central Art Gallery, opened in the Grand Central Terminal, New York, in 1922, was made possible by the Painters' and Sculptors' Gallery Association, which is composed of an equal number of laymen and artists. Each layman gives $600 a year, and each artist contributes a piece of his work which eventually becomes the property of a layman, the distribution being made according to the lists of preferences sent in. Many paintings and statues done by the artist members have been sold; in fact, the success of the venture is now assured, for the sales of each year show large gains over those of the previous years.

Besides the work of members, which can always be seen in the galleries, there have been several important one-man

exhibitions, among them that of Sargent. The attendance at this exhibition went beyond anything before known in America. On the date originally set for closing, four thousand people visited the galleries, and, because of this interest, the exhibition was kept open for two weeks longer. The average daily attendance was about sixteen hundred. Surely the American people are no longer indifferent to art.

The Grand Central School of Art is not officially connected with the sales gallery, though many of the teachers are members of the association. The success of the school seems certain because of the personnel of its faculty, which includes such artists as Wayman Adams (chap. xv), Chester Beach (chap. xxv), and Jonas Lie and Ezra Winter, discussed earlier in this chapter.

AMERICAN ART OF TODAY

In summing up the work of our American painters, the following quotations are of interest. Mr. Royal Cortissoz says the outstanding characteristics of American art from Inness to the present time is "an unspoiledness, a freedom from tradition, an individualism found in the art of no other country." He then sounds a note of warning to our younger artists against a too general acceptance of the extreme modern tendencies in European art.

Miss Mechlin, editor of the *American Magazine of Art*, says: "Those who have disregarded tradition and discarded the amenities of beauty, and resorted to distortion have led the rank and file of sane-thinking, aspiring, truth-seeking artists into new paths and brought forth, as a result, new and admirable expression."

The *Art News* says: "Our American school of painting does not lack in distinctive characteristics. An American picture can be spotted as an American picture, usually, as far as you can see it. . . . . We have had some immortal painters in America. . . . . These men owed almost nothing to European training but much to the tradition of European

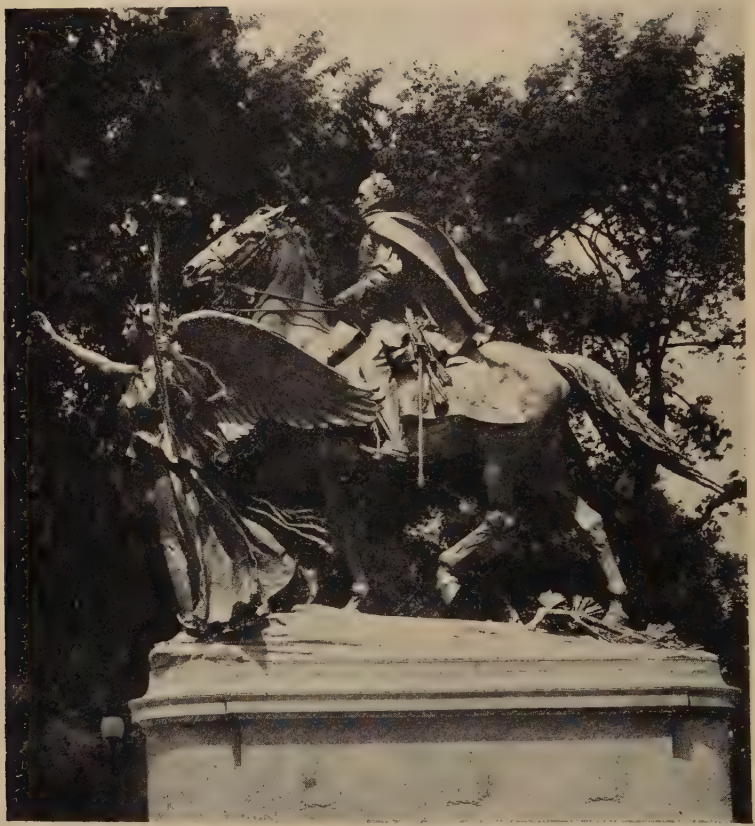
art, which is our heritage as much as it is anybody's. Did Winslow Homer learn the principles of 'true art' abroad? Did Albert Ryder, did Fuller, did Murphy? Was Twachtman a slavish follower of Monet, or was he altogether an American Impressionist?"

When it comes to contemporary American painters, can anybody deny the intense Americanism of men like George Bellows, Wayman Adams, Robert Spencer, Frederick Waugh, George Luks, Arthur B. Davies, Albert Groll, Rockwell Kent, Daniel Garber, Ernest Lawson, and scores of others? After returning from one of his recent European trips, Homer Saint Gaudens, director of the Art Museum, Carnegie Institute, Pittsburgh, said: "America is producing the finest art in the world today." In another place he says it is a misfortune that "we do not know how great is our present lead over Europe."

PART III

SCULPTURE

PLATE CXLIX



Photograph by courtesy The Art Institute of Chicago

AUGUSTUS SAINT GAUDENS: GENERAL SHERMAN

CHAPTER XVIII

INDEPENDENT DEVELOPMENT AND ITALIAN TRAINING

How Sculptors Work. Primitives: Mrs. Wright—Rush—Frazee. Sculptors Influenced by Italian Masters: Greenough—Powers—Crawford—Mills—Story—Ball—Miss Hosmer. Dawn of Independence: H. K. Brown—Rimmer—Erastus Palmer—Randolph Rogers—John Rogers—Ward—Rinehart—Leonard Volk—Milmore.

Few modern sculptors make a practice of working directly in the marble. The method followed by most of them is first to make small, rough sketches in clay or wax to determine the composition. They then make a working model exactly as the finished statue is to be, only usually smaller, except when making coins or medals, when the working model is several times larger than the finished work. When the working model is completed, it is cast in plaster.

When the statue is to be large, a supporting frame of wood or gaspipe is constructed, and on it is massed the clay or wax. This enlarged form is made from the working model, often chiefly by the sculptor's assistants, he working on it only toward the last. When completed, this is cast in plaster. If the final work is to be in marble, the form is usually roughed out by skilled marble workers with the aid of a pointing machine, but most sculptors put on the final touches themselves, for only the master knows just how he wishes the finished work to look. When it is to be in bronze, the plaster cast is sent to the foundry where men skilled in casting make the statue or relief.

The early American sculptors went through much the same experiences as did the early painters (chap. III). In fact, the prejudice of the Puritans and Quakers against sculpture was even more pronounced than their opposition to painting. For years they would not allow study from the nude, and drawing

from casts of antique sculpture was for a time prohibited. As late as 1876, a model posed but one evening a week in Lowell Institute, then the leading art school of Boston.

Marble used for statues must be of fine quality, usually either white or of a uniform tint. As the American marble beds were long undiscovered, all marble used by our early sculptors had to be imported. The priceless Greek statues are made of marble obtained from the island of Paros near Athens. Those quarries were long ago exhausted. Michelangelo's statues were carved from Carrara marble obtained in the vicinity of Carrara, Italy. Those beds are still producing, although they have been worked for over two thousand years. The finest marble is still obtained from the countries bordering on the Mediterranean, but some of good quality is found in England and Ireland, while America is now known to be rich in marble beds. Most of that now used by our sculptors is from Colorado, Vermont, or Georgia.

As the bronze casters of Europe would not share the secrets of their craft with Americans, the ingenuity of American casters should be given much credit, because it was through many experiments and failures that they became proficient in this work.

PATIENCE LOVELL WRIGHT

As American women took but little part in painting until recent years, it is especially interesting to find that the first American sculptor was a woman. Mrs. Patience Lovell Wright (1725–85, b. New Jersey) began her work in America. Much of her art life, however, was spent in England where she became a friend of George III, from whom she passed on news helpful to the Americans during the Revolutionary War.

Mrs. Wright worked entirely in wax, and but few of her statues or reliefs were reproduced in a more permanent material. In fact, the only one known to have come down to us is a bas-relief portrait bust of Benjamin Franklin. This was preserved by the great potter Wedgwood (chap. 1), who

perfected a process by which inexpensive portrait medallions were made. These are in bas-relief, white against a colored background, similar to the cameo effects with which he decorated much of his pottery. An interesting exhibition of Wedgwood medallions, including the relief of Franklin by Mrs. Wright, was held in New York in 1923. Judging from the portraits there shown, Mrs. Wright ranked well with the sculptors who were modeling in England at that time.

The next sculptors to work in America came here from Europe to make portraits of Washington. The best one was made about 1788 by Houdon from France. When planning for this portrait, Thomas Jefferson wrote: "We are agreed in one circumstance, that the size shall be precisely that of life." The original bust, now at Mount Vernon, was pronounced an excellent likeness at the time it was made. The statue of Washington in the rotunda of the capitol in Richmond, Va., is also by Houdon. The head and upper part of this statue are well constructed, but the rest of the figure is rather primitive. It is indeed fortunate that an artist of Houdon's ability came to America during the life of Washington.

WILLIAM RUSH

The first man in America to take up sculpture and wood carving as a profession was William Rush (1756–1833, b. Philadelphia), who, as a member of the Council of Philadelphia, did much to aid Charles Wilson Peale (chap. III) in founding the Pennsylvania Academy of the Fine Arts. Rush also helped in many other ways to develop art in America. Mr. Taft (chap. XXI) says: "It is probable that, coming at the time he did, he accomplished more for sculpture in Philadelphia than has any other man since his day."

JOHN FRAZEE

Another early sculptor was John Frazee (1790–1852, b. Rahway, N. J.). Both Rush and Frazee were self taught. A self-portrait bust of each is in the Pennsylvania Academy

of the Fine Arts, Philadelphia. These busts are treasured chiefly because of their historic interest.

The rebuffs which the early sculptors had to endure can be realized somewhat through two remarks which have been handed down to us. When Frazee was trying to enlist the interest of Trumbull (chap. III), that artist scornfully remarked that it would be "another century" before they would have "any need of sculpture in the United States," and John Adams was wont to boast that he "would not give a sixpence for a bust by Phidias or a painting by Raphael."

HORATIO GREENOUGH

The first American to become a trained sculptor was Horatio Greenough (1805–52, b. Boston). After he had graduated from Harvard in 1825 and had done some wood-carving and modeling under local artists, he went to Rome and studied under Thorwaldsen, the Danish sculptor who designed the "Lion of Lucerne."

There were few strong sculptors working in Europe in the first part of the nineteenth century. Their art was an echo of the past, therefore as teachers they lacked the power to give the inspiration and help sought by Greenough and the other Americans who later went there to study. After working under masters for several years, Greenough opened a studio of his own in Rome, where he worked until his return to Boston in 1851. Greenough's best-known statue is a portrait of Washington, heroic in size, which was intended for the center of the Rotunda of the Capitol at Washington. It represents our first president as an Olympian Zeus, half draped, seated on a throne. Evidently Greenough had failed to appreciate the lesson taught by West (chap. III) that historic art should be true to the time represented. When the statue reached the Capitol from Italy, where it was made, it was found to be too large to pass through the doorway. When that was enlarged and the statue was nearly in position the floor began to sag. The portrait was hurriedly removed to the lawn near the

HORATIO GREENOUGH: WASHINGTON

J. Q. A. WARD: WASHINGTON

Dorr News Service, New York

HENRY KIRKE BROWN: WASHINGTON

PLATE CLI

THOMAS CRAWFORD: LIBERTY

Capitol, where it remained for many years. Such an untrue conception of Washington never became popular. It was removed from the Capitol grounds and is now in the Smithsonian Institution, Washington, where it is preserved as a historical relic.

Greenough was a skilled craftsman and an artist of some ability, but he was the product of an education as wrong as was the training of the American painters who studied in Düsseldorf (chap. IV). In his work there is no personal, no national note.

HIRAM POWERS

Hiram Powers (1805–73, b. Woodstock, Vt.) also received his training in Italy and lived there for many years. His reputation as a sculptor rests largely on the "Greek Slave," completed in 1843. The figure represents a Greek woman taken prisoner by the Turks at the time of the Greek Revolution. A copy of this statue was sent to Cincinnati in 1847. As at that time nude statues were not allowed to be exhibited in America, the people did not know what to do with it. They finally appointed a committee of clergymen to decide the matter. After study of the statue and due deliberation they gave it "a moral character" and it was allowed to be exhibited; the strong appeal of the subject overcame their scruples against the nude. Like all other artists of that time, Powers gave too much thought to unimportant details; the fringed drape thrown over the post and the chains with which the fair prisoner is bound are worked out with greater care than are her body and features. Neither character nor personality was given much attention even in the portrait statues of that period. A copy of the "Greek Slave" is in the Corcoran Gallery of Art, Washington, D. C. Mrs. Herbert Adams says of this statue: "Though expressly advertised as a nude figure, she is dressed from top to toe in a most unfleshly hard-soft technique which our time calls incompetent, but which 1847 styled 'the spiritualization of the marble.'"

THOMAS CRAWFORD

Thomas Crawford (1813–57, b. New York City) is of special interest to the American people because he modeled the statue of Liberty that is on top of the dome of the Capitol at Washington. Of this statue Mr. Taft (chap. xxi) says: "The bronze figure in place is a success. . . . . Few indeed would be willing to banish that image from the dome of the Capitol, even in exchange for a better . . . . this figure has come to embody a national ideal. It has acquired significance in our eyes. It is dear to every American heart as the official, the authorized symbol of Freedom."

Crawford's work has the same faults as that of the other sculptors of his time. His most pretentious composition is "Past and Present of the Republic" in the pediment of the Senate wing of the Capitol at Washington. As one studies this and the many other works, more daring than artistic, of our early sculptors, and recalls the obstacles they had to overcome, the inclination to criticize adversely gives place to genuine respect for their honest efforts and achievements.

CLARK MILLS

When Clark Mills (1815–83, b. Fabius, N. Y.) was about to go to Italy to study art, a friend invited him, first, to visit Washington. As Congress had just voted an appropriation for an equestrian statue of General Jackson, the committee in charge, on hearing that a northern "artist" was in town, asked him to submit a model. As Mills had never seen either General Jackson or an equestrian statue he wisely declined, but as the committee continued to urge him, he changed his mind and sent in a sketch. To his amazement his design was accepted, and he was offered $12,000 for the finished work which was to be cast from cannon captured by the General. When the statue was completed the congressmen were so delighted with it that they voted to give Mills an additional $20,000. The statue was erected on the lawn in front of the White House, where it still remains. It was so much

admired by a committee from New Orleans that a replica was ordered at an advanced price for Jackson Park, New Orleans.

That was in the early fifties. Critics of today find no artistic merit in the Jackson statue, and have dubbed it the "huge congressional joke." But in spite of this fact, it is of real interest to the student of American art, for it was not only the first equestrian statue modeled by an American, but the first bronze statue cast in this country. As a daring designer and first American to cast in bronze, Clark Mills is worthy of respect.

WILLIAM WETMORE STORY

The most popular American sculptor of the seventies was William Wetmore Story (1819–95, b. Salem, Mass.), who was the first of our sculptors to receive recognition in Europe. He studied in Italy and made that country his home. In his work also the decadent Italian influence is plainly seen. He modeled many ideal figures and busts in which the little expression the faces have is pouting and unpleasant. His best-known work is "Cleopatra" in the Metropolitan Museum of Art, New York.

Although Story was a man who possessed unusual ability along many lines, and attained wealth and fame, he is now almost forgotten. He lacked originality and high ideals. His work is in no wise true to his country or to the time in which he lived.

THOMAS BALL

Another American who went to Italy to study and later made his home there was Thomas Ball (1819–1911, b. Charlestown, Mass.). Although most of his work only echoes the Italian art of that time, his portraits of Jennie Lind and Daniel Webster show careful study and a more earnest effort to represent personality than is found in most of the portraits modeled under that influence. His equestrian statue of Washington in the Boston Public Gardens is also a creditable work, but inferior to the one done by Brown a short time before.

HARRIET G. HOSMER

Several American women sculptors working in Italy in the fifties and sixties became the vogue. Chief among them was Harriet G. Hosmer (1830–1908, b. Watertown, Mass.). Although her statues were championed by Hawthorne and other writers of that time, they possess almost no artistic merit.

HENRY KIRKE BROWN

Henry Kirke Brown (1814–86, b. Leyden, Mass.) began his art life by studying painting under Chester Harding (chap. III), but the desire to represent all sides of an object decided him to become a sculptor. He went to Rome but, unlike other American art students who went there, he was dissatisfied with the training. His strong personality craved self-expression and it seemed to him wrong just to follow classic ideals.

On Brown's return to America he first settled in New York City, but the quiet of Brooklyn attracted him, and it was there he lived and worked for many years. For a time he modeled Indians and animals almost entirely. He wanted to get away as far as possible from all that savored of classic art. He would express his own time and country in his own way. There then came a demand for portraits of noted Americans, and he entered into that work with all his heart. His greatest achievement is the equestrian statue of Washington, erected in Union Square, New York City, July 4, 1856. This was ordered by the leading merchants of the city, each contributing $400. It was the second equestrian statue modeled and cast in the United States, yet it ranks even now among the best. A replica is on the grounds of the U. S. Military Academy, West Point.

Brown is of especial interest to students of American sculpture because he was the first of our sculptors to break away from the Italian influence and become an original worker.

DR. WILLIAM RIMMER

Probably no man exerted so great an influence on American sculptors in the middle of the nineteenth century as Dr. William

Rimmer (1816–79, b. Liverpool, England). He was a unique character, a physician, a painter, a sculptor, and a lecturer on artistic anatomy and other art subjects. His art productions, if they can be so called, are now recognized to be entirely lacking in merit; even his lectures, which were largely attended by art students and physicians, seem as published to have little in them that would be helpful, but with his enthusiasm and virile personality back of them they were accepted as gospel, and did much in both Boston and New York City to arouse and develop an interest in art.

ERASTUS DOW PALMER

Erastus Dow Palmer (1817–1904, b. Utica, N. Y.) was a successful cabinetmaker who took up sculpture as a recreation. The cameo portrait which in leisure moments he carved of his wife brought him so many orders that he gave up the making of furniture, moved to Albany, and devoted his entire time to making cameo portraits. After some years of this close work, his failing eyesight forced him to give it up. He then began to model in the round. His masterpiece is "White Captive," finished in 1858, a noteworthy creation for an artist who not only was self trained, but had seen little art work.

Palmer's work can be studied best in the Art Gallery in Albany, N. Y., where there is an entire room devoted to it. Much of it is insipid and pretty, but an artist should be judged by his best, and that gives Erastus Palmer high rank in the little group of sculptors then working in America.

RANDOLPH ROGERS

When visiting the Capitol in Washington, one's attention is always called to the great bronze doors at the entrance to the Rotunda. They were modeled in Rome by Randolph Rogers (1825–92, b. Waterloo, N. Y.). The scenes on the different panels picture incidents in the life of Columbus.

Before Rogers had studied under a teacher he modeled statues during his hours off duty, which seemed to the man

for whom he was working in Ann Arbor, Mich., to indicate so much ability that he made it possible for Rogers, then twenty-three years of age, to go to Rome to study. After that, much of his life was spent in Italy. The most complete collection of his works is in the Art Gallery in Ann Arbor. His "Nydia" and the "Lost Pleiad" are best known, copies of them being in many museums.

JOHN ROGERS

At the Centennial Exposition held in Philadelphia in 1876, John Rogers (1829–1904, b. Salem, Mass.) was represented by twenty-nine small groups of sculpture. As the "Rogers groups" told a story and were reproduced inexpensively, they appealed strongly to the American people in the seventies and eighties, and for a time were better known than the works of any other American sculptor. Rogers was self taught, except for three months of study under an English artist in Rome. As most of his work is now destroyed or relegated to attics, one is again impressed with the fact that great popularity at one period is no guaranty of lasting fame.

JOHN QUINCY ADAMS WARD

The early American sculptor whose work now ranks the highest is John Quincy Adams Ward (1831–1910, b. Urbana, Ohio), whose art developed entirely in this country. There is no record of his having been different from other boys until clay was discovered on his father's farm. The feel of the cold, damp stuff was pleasant as he handled it, and he began to model.

When Ward was nineteen years of age he visited his sister in Brooklyn, N. Y., when all of the joys that a country boy experiences on his first trip to a city were his. Everything was new and wonderful, but his greatest discovery was made one morning when he was passing the studio of Henry Kirke Brown. The door was open, and for the first time young Ward saw the interior of a studio. After going back and forth before the door several times, craning his neck to see all he could, he timidly

entered. Brown took a liking to the observing youth, and it was not long before he was accepted as a pupil. Ward remained in Brown's studio for six years, and became a valued assistant. As the equestrian statue of Washington was modeled during that time, one cannot but wonder if some of its merit may not be due to the rapidly developing skill of the younger artist.

After a long western trip which Ward took to become better acquainted with the Indians, he opened a studio in New York City in 1861. His first work of special merit was the "Indian Hunter," life size, completed in 1864 and erected in Central Park, New York City. Although this was one of the first statues to be placed there, critics are agreed that it is still one of the best. It represents an Indian and his dog, both peering earnestly into the distance. The dog evidently has "gotten the scent" and is restrained from dashing away by his master's grip on the scruff of his neck. Ward's statues of "Shakespeare" and the "Pilgrim" are also in Central Park. It is interesting to compare these with the character interpretations of our more modern artists.

Although Ward's ideal compositions have real merit, he is appreciated most for his portrait statues and busts of noted men of his time. His portrait of President Garfield was erected on the grounds of the Capitol in Washington in 1887. The portrayal of the President has merit, but the figures at the base of the monument representing statesman, student, and warrior are especially worthy of study. They are not modeled according to the laws followed by academic sculptors, but each differs from the other and is true to the character it represents. Ward's portrait of Horace Greeley was erected in front of the Tribune Building, New York, in 1890. There sits the great editor with knitted brow, as if thinking out one of those editorials which did so much to mold public sentiment in the fifties and sixties.

The Ward portraits which vie with each other for first place are his "Washington" and "Beecher." The "Washington" is in front of the Sub-treasury on Wall Street, New York, where on April 30, 1789, the first president of the United States

took the oath of office. This is a great portrait, though it represents Washington more as a legendary character than as a man of the eighteenth century. When standing before it, one is certain that it is preferable to a more intimate interpretation. After lauding Houdon's statue of Washington, Mrs. Herbert Adams says: "Ward's statue, appearing almost a century later, owes much to Houdon; every portrait statue of Washington of worth will owe something to Houdon. But what we would especially note is that in its virile presentment of Washington, Ward has chosen the better part of both realism and classicism." In another place she says: "Ward's 'Washington,' rather than Houdon's, bears away the palm for the larger monumental qualities of design."

His "Beecher" is in front of Borough Hall, Brooklyn, a few blocks from Plymouth Church where he preached for many years. In this portrait Ward has, indeed, given us the great preacher and orator, the friend of Lincoln and of the slave. In recognition of Beecher's help in freeing the slaves, they are represented in this memorial laying their tributes at his feet. The working model, about one and a half feet high, by which Ward won the commission for this memorial, is in the archives of Plymouth Church. Of this statue a critic says: "In it Mr. Ward has inadvertently told us much of himself. None but a big man could have grasped that character; none but a strong nature could convey to others that impression of exuberant vitality and conscious power."

The work of few sculptors shows so plainly the thought which is given just to the posing of the figures. Imagine the absurd effect if the posture of Washington and Greeley were exchanged; or of the "Indian Hunter" and Beecher. The pose of each is as characteristic as the expression of the face. In Ward's statues the garments also are appropriate and fit the figures which they clothe. In his studies of great Americans, of negroes, and of Indians it is interesting to note how perfectly he has given the racial characteristics. Ward was the first of our sculptors to study life so carefully.

Dorr News Service, New York

J. Q. A. WARD: HENRY WARD BEECHER

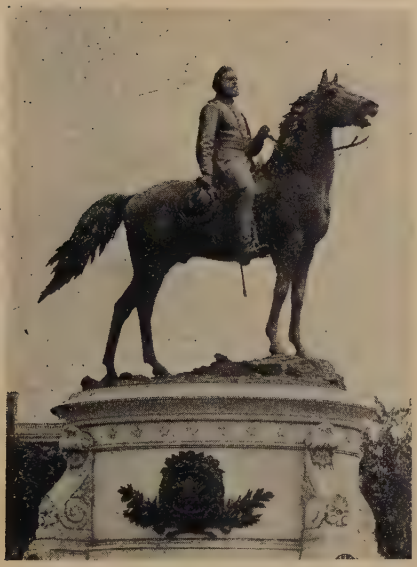
PLATE CLIII

HIRAM POWERS: GREEK SLAVE

ERASTUS DOW PALMER:
THE WHITE CAPTIVE

Dorr News Service, New York

J. Q. A. WARD: INDIAN HUNTER



J. Q. A. WARD: MAJOR GENERAL THOMAS

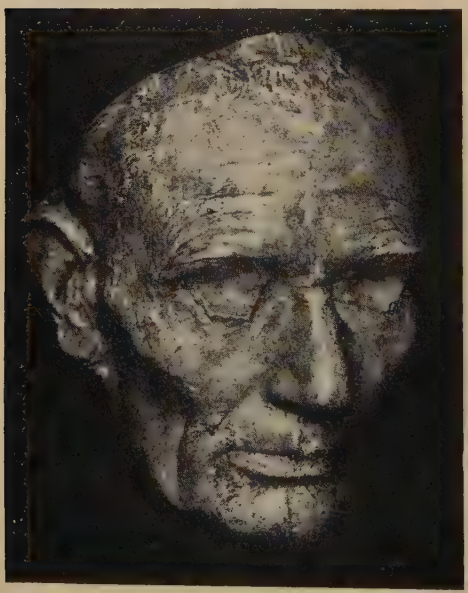
MARTIN MILMORE: SOLDIERS AND SAILORS' MONUMENT

CLARK MILLS: GENERAL JACKSON

PLATE CLV

Courtesy Mr. Douglas Volk

LEONARD WELLS VOLK: CAST OF LINCOLN'S HANDS FROM LIFE



LEONARD WELLS VOLK:
LIFE MASK OF LINCOLN

Courtesy Mr. Douglas Volk

When the reception to Admiral Dewey was being planned in New York City in 1899, the committee in charge asked the sculptors to design a triumphal arch for Fifth Avenue. Ward, then president of the National Sculpture Society, entered heartily into the plans. His personal contribution was the group on top of the arch. It represented Victory in her chariot, drawn by sea horses just emerging from the foam-crested waves of the ocean. A study of the photographs of this memorial makes one regret that a conception of such beauty was not erected in lasting marble. It was the work of many American sculptors and showed, as had nothing else to that time, the advance they were making.

The group in the pediment of the New York Stock Exchange was one of Ward's last designs. It was executed by Bartlett (chap. XXII). The figure of "Integrity" in the center of the composition is as beautiful as the idea for which she stands.

Ward also modeled several equestrian statues of merit: "General Thomas" on his thoroughbred, in Thomas Circle, Washington, D. C.; "General Sheridan," in front of the capitol, Albany, N. Y.; and "General Hancock," which was his last work, in Fairmount Park, Philadelphia. Just before the end came he asked regarding the casting of that statue; when his wife assured him it had been successfully finished, he whispered: "Now I can go in peace."

After Ward's death his friends had a bronze cast made of his "Indian Hunter" and placed it over his grave in his home town, Urbana, Ohio. This group was selected, not alone because it was his first work of pronounced merit, but more because it was one of the best early statues in this country.

John Quincy Adams Ward was a man greatly beloved by his fellow artists. His work commanded their respect, but it was his fairness and his kindness that made them love him. He always encouraged committees to give their commissions to the younger artists, and he did much to place women sculptors on an equal footing with men. He was, in fact, an artist, a craftsman, and a true gentleman.

WILLIAM HENRY RINEHART

William Henry Rinehart (1825–74, b. Frederick, Md.) is remembered chiefly for the help he provided for art students. After his death it was learned that he had left his entire property to Peabody Institute, Baltimore, to be kept intact until the income from it should be sufficient to send students abroad to study art. The first beneficiaries, Mr. MacNeil (chap. xx) and Mr. Proctor (chap. xxiv), were chosen by competition in 1895. Others who later won the award were Charles Keck (chap. xx) and Percival Dietsch. The Rinehart scholarship merged into the American Academy in Rome (chap. xvii) in 1914. As Mr. MacNeil, Mr. Keck, and Mr. Dietsch had studied in the Academy as Rinehart fellows, they later were formally made fellows of the Academy. Mr. Proctor was not included, as he studied in Paris.

Rinehart decided to become a sculptor when he was working as a stonecutter in a quarry on his father's farm. His art training was received in the night school of Maryland Institute, Baltimore, and in Florence, Italy, where he went in 1855. After a visit home he returned to Italy in 1858 and settled in Rome.

The bronze doors designed by Crawford for the Capitol at Washington were finished, after his death, by Rinehart. Although his work shows the Italian influence, most of it is less mannered than that of many artists of that period. Rinehart's art can be studied best in Peabody Institute, Baltimore, and in the Corcoran Gallery of Art, Washington, D. C.

LEONARD WELLS VOLK

All artists who make portraits of Lincoln are indebted to Leonard Wells Volk (1828–95, b. Wellstown, N. Y.), for not only was he the only sculptor who modeled a portrait of Lincoln from life, but he also made a cast of his face and of both hands.

In his reminiscences Volk describes the event thus: "It was arranged that Mr. Lincoln would give Sunday afternoon

for me to take casts of his hands. I found him ready, but he looked more grave and serious than he had appeared on the previous visit.

"I wished him to hold something in his right hand; he looked for a piece of pasteboard but could find none. I told him a round stick would do as well as anything, whereupon he went to the woodshed and I soon heard the saw go. He returned shortly to the dining room (where I did the work) whittling off the end of a piece of broom handle he had sawed off. I remarked to him that he need not trim off the edges.

" 'Oh, well,' he said, 'I thought I would like to have it nice.'

"When I had successfully cast the mold of the right hand, I began on the left, pausing a few minutes to hear Mr. Lincoln tell me about a scar on his thumb.

"The right hand was swollen on account of the excessive hand shaking the day before." (Lincoln had just been nominated for the presidency.)

When he was a young man, Volk's ability in art was recognized by Stephen A. Douglas, who made it possible for him to study in Rome. On Volk's return he settled in Chicago. He was, in fact, the first sculptor to work in that city, where he did much to develop an appreciation for art. The Soldiers and Sailors' Monument, surmounted by a statue of Lincoln, in Rochester, N. Y., was designed by Volk.

MARTIN MILMORE

The beautiful memorial "The Angel of Death and the Sculptor" (Plate CLXI), in Forest Hill Cemetery, Boston, appeals to everyone, but it is appreciated more after one becomes acquainted with Martin Milmore (1844–83, b. Sligo, Ireland), in whose memory this group was modeled by Mr. French (chap. XX). A family by the name of Milmore came to America from Ireland in 1850 and settled in Boston. Among their children was Martin, then six years of age, who early showed unusual artistic ability. He began his art training in Boston under Ball and later studied in Rome.

Although Milmore did some good portraits and ideal figures, he is best known for having been the originator of the design for the soldiers and sailors' monuments which became so popular soon after the Civil War. This design consists of a tall shaft resting on a square base with a figure or group at each corner, the shaft usually being surmounted by a portrait statue or ideal figure. His greatest work is the Soldiers and Sailors' Monument in Boston Common, the proportions of which are exceptionally fine. He and his brother Joseph were working on the Soldiers and Sailors' Monument in Mount Auburn Cemetery in Cambridge, Mass., at the time Martin Milmore was taken ill. This monument is very different from his other designs, being simply a large granite sphinx.

The memorial over Milmore's grave represents an ideal young sculptor working on a large bas-relief of a sphinx; beside him stands the Angel of Death whose uplifted hand is about to be placed on that of the eager youth. Though the conception is so appropriate, Mr. French told me he did not know of the Milmore "Sphinx" until after he had made the design.

The work of many of these early sculptors is crude, but the careful observer cannot fail to detect in it those ideals and earnest strivings which are prophetic of final achievement.

CHAPTER XIX

AMERICAN AND FRENCH TRAINING

AMERICAN AND FRENCH TRAINING: Warner—Hartley—Augustus Saint Gaudens—Louis Saint Gaudens.

OLIN L. WARNER

Before 1869, the only foreign influence felt by American sculptors was Italian. In that year Olin L. Warner (1844–96, b. West Suffield, Conn.) went to study in Paris. When he was but a youth, even before he had seen a statue, he conceived the idea of becoming a sculptor. As his father was an itinerant minister with but little means, the boy knew that he must earn the money for his art education. With that end in view, he left school when he was nineteen years of age to learn telegraphy. At the end of six years he had saved $1,500, and with that amount he went to Paris where he studied under Jouffroy and Carpeaux.

Warner returned to America in the seventies, when appreciation of the work of American artists was decidedly low, and opened a studio in New York City. For four years he held on, determined to continue with the work he loved; but, as he could get no important commissions, he finally had to give up. He then wrote to Mr. Plant, president of the Southern Express Company, and asked him for work as a telegraph operator. But Mr. Plant had heard of Warner's art study, and so instead of giving him an office position, he asked him to make portraits of Mrs. Plant and himself. About the time they were completed, Warner met Daniel Cottier, who had just opened an art gallery in New York City. Cottier was so pleased with these portraits that he invited Warner to exhibit in his gallery, and from that time he had all the orders he could fill.

In the eighties Warner spent some time in the far West, where he made many bas-relief portrait busts of Indians in

which the racial and individual characteristics are strongly expressed. In "Sabina," daughter of Kash-Kash, chief of the Walla-Wallas, the modeling is extremely low and subtle, just the kind best adapted to portray a half-grown girl; while the portraits of "Joseph," chief of the Nez Percé Indians, and "Lot," chief of the Spokanes, are executed with great vigor, but with equal regard for truth. The names of the Indians are lettered decoratively on most of these medallions, which adds much to their individuality and interest. Warner also modeled the half-dollar which was in circulation during the Pan-American Exposition, 1901.

Reliefs are named according to the distance they project from the background. In high relief the figures project half or more; in low, or bas-relief, the projection is but slight, while medium relief is between the two. Intaglio is sunken modeling, like a mold, the imprint of it on a soft substance, such as wax, making a relief. A statue is said to be "in the round" when it is entirely detached from a background. Warner did excellent work both in reliefs and in the round, his "Diana" being one of the most beautiful of nudes. It was honored by being chosen by Mr. Taft (chap. XXI) to decorate the cover of the *History of American Sculpture* written by him.

The portrait statues and busts modeled by Warner are of exceptional vigor. Among the best of his statues is that of William Lloyd Garrison in Boston, Mass. Though it represents him in repose, it is so expressive of life that, as one critic has said, "it looks as if at any minute it would leap to its feet and defend an attack," as Garrison did so many times. His portrait bust of Weir (chap. XI) in the Metropolitan Museum of Art, New York, was much admired when exhibited at the Paris Salon.

Warner's most important commission was for the three pairs of bronze doors for the entrance to the Library of Congress, Washington, D. C. The subjects for the decorations were, first, "Tradition"; second, "Writing"; third, "Printing." Only the first pair, with the decoration of the tympanum

above them, was completed at the time of his death. In the center of this tympanum, Tradition is represented as a woman seated on a throne, talking of the past to the boy leaning against her knee, with an Indian, Norseman, prehistoric man, and shepherd grouped on each side of her. The expression on these faces is worthy of most careful study. The second pair of doors was designed by Warner but finished by Mr. Adams (chap. XXI). As no strong artist can do his best work when following another's plans, these are not so beautiful as those executed by Warner. The third pair, designed and modeled by Mr. MacMonnies (chap. XXII), are of great merit.

Warner will always be classed among America's strongest sculptors. His relief work ranks with that of Saint Gaudens, his portraits are strong in characterization and in truth of form, and his ideal figures are of great beauty and charm. He was the first American sculptor to find adequate expression in simple planes, and to ignore all nonessentials.

JONATHAN SCOTT HARTLEY

Jonathan Scott Hartley (1846–1912, b. Albany, N. Y.) received his early training in sculpture under Erastus Palmer (chap. XVIII); later he studied in Germany, Italy, and France, and on his return to America in 1875 he settled in New York. Hartley became so noted for his power of characterization that men "with a past" hesitated to pose for him lest he reveal what they flattered themselves was hidden. Among his best portraits is a bust of Inness (chap. IV), who was his father-in-law, and the statue of Thomas K. Beecher, the founder of the institutional church, Elmira, N. Y

AUGUSTUS SAINT GAUDENS

No writer of fiction would think of putting the climax in the middle of his story. The writer of fact who takes up his characters chronologically has no choice. Augustus Saint Gaudens (1848–1907, b. Dublin, Ireland) is the acknowledged climax of this book, even as he is the acme of American art. However,

our interest in American sculpture will not cease with him but be stimulated by him, not alone because of his own achievements, but also because of the influence he exerted on succeeding work.

Saint Gaudens' mother was Irish, his father was French. At the age of six months he was brought by them to America and they settled in New York City. His father was a shoemaker, but because he insisted on making shoes according to his own ideas instead of being influenced primarily by the shape of his customers' feet, he was not financially successful; and so from the time young Saint Gaudens was thirteen years of age he was obliged to support himself. For six years he was apprenticed to cameo cutters. In fact, the only art training he received until his nineteenth year was in that work and in evening classes in Cooper Union and the National Academy of Design, New York City. In that way he became not only skilled in low relief but a good draughtsman as well. In after years Saint Gaudens often spoke of how thankful he was that he had just that early art training, but he never ceased to regret that with it he could not have obtained a better general education.

When it became possible in 1867 for him to go abroad, he chose to study in France. This was not because he knew the art training in Paris to be superior, but because his father's many stories about his native land had made the boy feel that the French surpassed other nations in everything. After he had visited his relatives and traveled about for a time, he entered the École des Beaux-Arts the same year as Warner, and he also studied under the great teacher Jouffroy. At the outbreak of the Franco-Prussian War in 1870, Saint Gaudens went to Italy to study. It aids the memory to realize that his art training was in four distinct periods of three years each, the first under a stone-cameo cutter, the second under a shell-cameo cutter, the third in France, and the fourth in Italy.

Unlike our early sculptors who studied in Italy, Saint Gaudens never was an imitator. Instead of being influenced while

Dorr News Service, New York

OLIN L. WARNER: TRADITION

Lunette in the Library of Congress

OLIN L. WARNER: DIANA

OLIN L. WARNER:
INDIAN PORTRAITS

Names from left to right are:

SELTICE:
Chief of the Coeur d'Alenes

N-CHE-ASKWE:
Chief of the Coeur d'Alenes

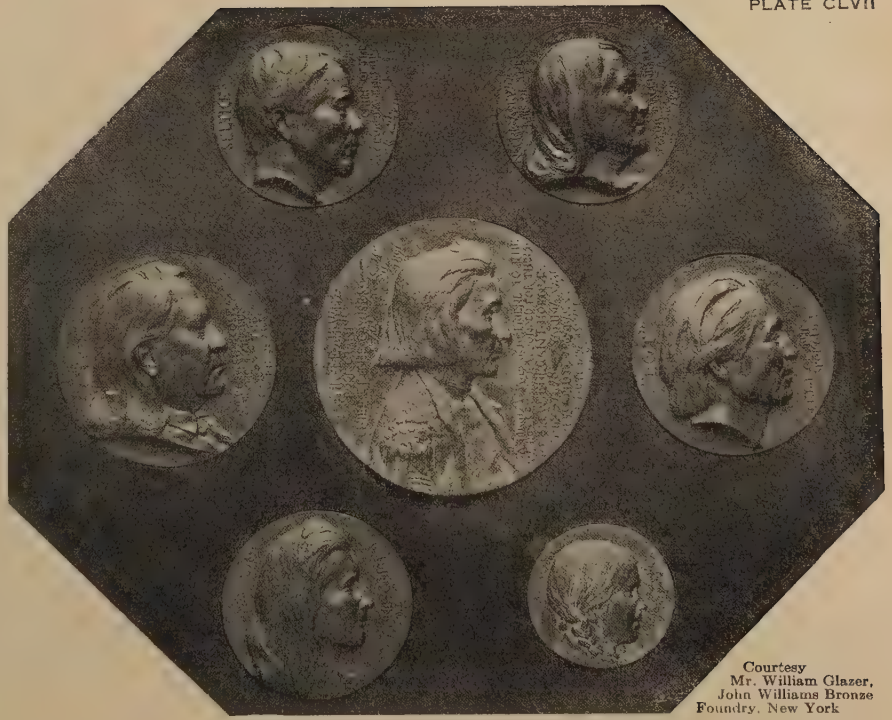
"MOSES" SULK-TASH-KOSHA
THE HALF SUN:
Chief of the Okinokans

YA-TIN-EE-AH-WITZ
"POOR GRANE":
Chief of the Cayuses

"LOT":
Chief of the Spokanes

"YOUNG CHIEF"

SABINA:
Daughter of Kash-Kash,
Chief of the Walla-Wallas



Courtesy
Mr. William Glazer,
John Williams Bronze
Foundry, New York

Courtesy John Williams Bronze Foundry, New York

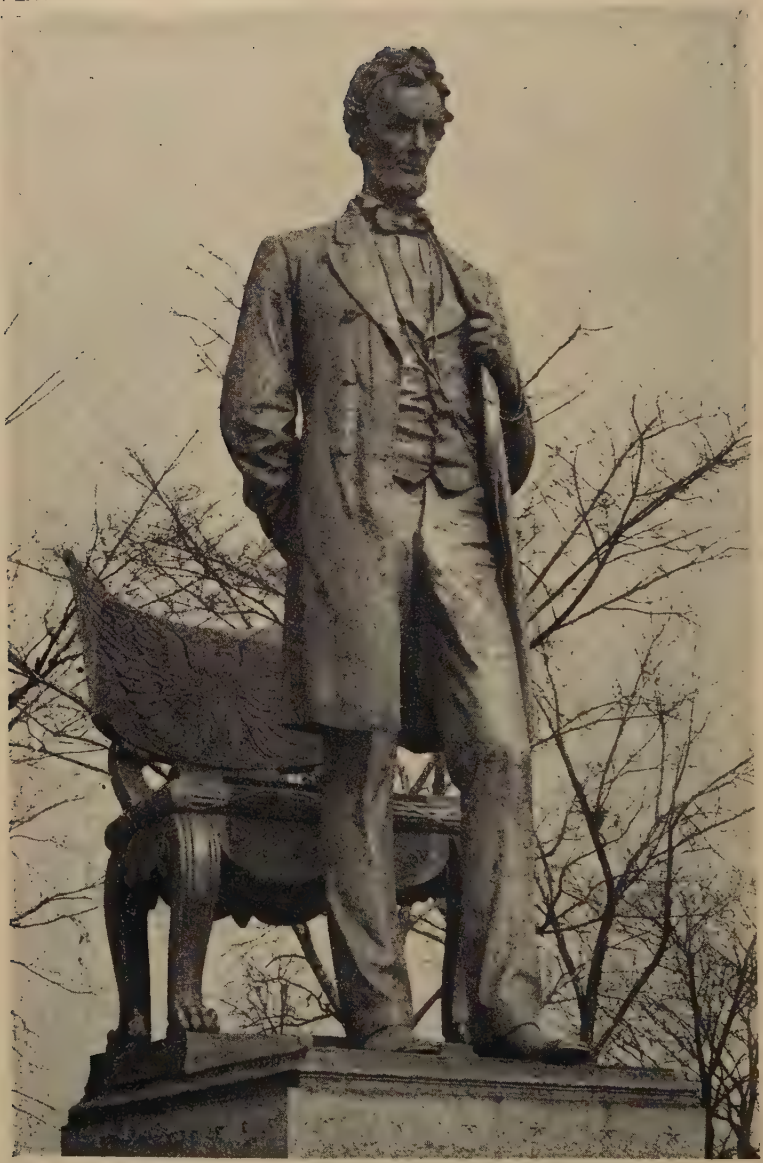
OLIN L. WARNER: PORTRAIT OF J. ALDEN WEIR

Courtesy *The American Magazine of Art*, Washington, D. C.

JONATHAN SCOTT HARTLEY: PORTRAIT OF GEORGE INNESS

AUGUSTUS SAINT GAUDENS: MEMORIAL PORTRAIT OF ADMIRAL FARRAGUT

PLATE CLIX



AUGUSTUS SAINT GAUDENS: PORTRAIT OF LINCOLN

there by the Italian artists of the nineteenth century, he went back to the great masters of the fifteenth and sixteenth centuries, not to copy, but through the study of their work to wring from them their secrets. From those artists, true to their time, he learned to be true to the time in which he lived. He also learned to work simply and decoratively and to take infinite pains with everything he did.

At the age of twenty-six, Saint Gaudens returned to America prepared for his life work but with no commissions in sight. While abroad, he had become engaged to a young American woman, Augusta Homer. Her father, a man of more sense than sentiment, decreed that there should be no marriage until the penniless young sculptor should obtain at least one important commission. As that was at the time Warner was "holding on" in New York, the prospect was not rosy. Saint Gaudens' own story of how he worked for that commission, and his joy when he was asked to make a memorial to Admiral Farragut, is more interesting than fiction. On the committee's first ballot for a sculptor for this statue, Ward (chap. XVIII) received six votes and Saint Gaudens received five. Immediately Ward, who was always thoughtful of those younger than himself in the profession, withdrew his name and urged the committee to give the commission to the younger man.

As soon as Saint Gaudens received this appointment, he and Miss Homer were married and immediately went to Paris. Their reason for returning to that city was threefold. First, an artist is influenced much by his environment. As there was little art in America in the seventies, Saint Gaudens felt that to do creative work he must return to that city of inspiration. In the second place, better models could be obtained there than in the New World. And lastly, bronze casting then was much better understood in France than in America.

When the statue was finished and in position in Madison Square, New York City, Saint Gaudens wrote to a friend: "I have not the faintest idea of the merit of what I've produced. At times I think it good, then indifferent, then bad."

The inability of even great people to judge their own achievements is interesting. It will be recalled that after Lincoln delivered his Gettysburg Address he was much cast down, for he thought he had disgraced not only himself but his position. Kipling considered his "Recessional" of so little account that, immediately after writing it, he tossed it into the wastepaper basket. It was rescued by a friend. Other people were not thus puzzled as to the merits of the Farragut statue. It was scarcely in position when critics and the public pronounced it a masterpiece. From that time, 1881, Saint Gaudens never had to seek commissions.

In this statue, as in Saint Gaudens' later works, there are lifelike qualities difficult to describe. The Admiral is represented as standing still, but he looks so lifelike that one feels he may at any moment move or speak. The figure rests firmly on both feet, which are unusually far apart, as one comes to stand when long accustomed to the swaying deck of a vessel. His face, his pose, his clothes—everything, in fact, is true to Admiral Farragut. This statue is a happy mean between the "complacent deadness" of the works of most sculptors of that period, and the agitated groups since produced by some American, and by many of the younger European, sculptors.

A sculptor usually has an architect work with him when designing the pedestal for a statue. The architect who helped with the Farragut pedestal was Stanford White (chap. xxix). Because of the excellence of Saint Gaudens' work, White suggested that the young sculptor model a figure for the top of the tower of Madison Square Garden, New York City, which had recently been designed by him (Plate ccxxxiii). If Saint Gaudens would model the figure without pay, White said that he would bear the expense of the casting and for placing it in position. As such an opportunity to show his skill was attractive to Saint Gaudens, he consented and modeled the beautiful figure now known as "Diana of the Tower." As soon as it was placed in position it was found to be too large. Instead of spending time in regrets, they immediately had it taken down, and Saint Gaudens modeled the figure again,

making it thirteen instead of eighteen feet high. It was cast, hoisted into position, and pronounced excellent. This gives a cue to Saint Gaudens' success. He was never satisfied until each piece of work he did was as perfect as he could make it. After this experience he always had a dummy erected where a statue was to be placed, to make sure that the figure would be the right size.

Madison Square Garden has been torn down, the New York Life Insurance Building now occupying the site. Many feel with Roselle Mercier Montgomery:—

Yes, something lacks to us who used to see
The Young Diana
Bend her shining bow . . .
There was a loveliness
We used to know
If we would but look over tower and tree —
Did that clean arrow of her archery
Kill some of human baseness
There below?
Ah, who of us can say?
But we who go
Lift wistful eyes to where she used to be!

As when the scent
Of some rare perfume goes
Or when, in piercing poignance melodies
Are hushed forever,
Came, at last, the close
Of her sweet sovereignty above the trees . . .
Diana left the Square — and on that day,
Something . . . unnamed and lovely . . . went away!

So many people grieved when this beautiful statue and tower were being removed that a movement was started to have them erected on the campus of New York University. The undertaking has broken down; only an unsightly pile of terra cotta and bricks, fragments of the tower delivered at University Heights, now remind one of that dream, while the beautiful

Diana is stored in a warehouse in Brooklyn "awaiting the dawn of a better day."

One of the most appealing of Saint Gaudens' bas-reliefs is the portrait of his only son, a tot in a high chair, modeled the next year after the Farragut. The tender rendering of that baby head, so promising in form, shows in every stroke the love and pride of the young father.

Saint Gaudens' statue of Lincoln was unveiled in Lincoln Park, Chicago, in 1887. It is impressively located at the southwest edge of the park. In this memorial Lincoln is represented standing before the chair of state. The statue is on a pedestal in the center of a large elliptical platform six steps above the walk. On the back of the great seat extending nearly around the platform is carved the name "Abraham Lincoln," with dates. At each side of the steps, near the walk, is a large, bronze ball on which are carved parts of two of Lincoln's immortal addresses. So much for the simple, satisfying setting. This is scarcely noticed, however, as one stands before that supreme portrait in which Saint Gaudens has indeed represented "the dignity, the simplicity, the strength, and the tenderness" of that great man. While modeling this, Saint Gaudens made use of all available helps to become acquainted with Lincoln, but nothing was of greater aid to him than the mask and casts of hands made from Lincoln by Volk (chap. XVIII, Plate CLV). An artistic rendering of the modern clothes worn by men is difficult. In this statue the clothes belong to Lincoln as truly as the simple garments on the figures in Millet's pictures belong to the peasants he painted.

Some one has happily characterized this statue as "The Glorification of the Common Man, the Apotheosis of Democracy." A replica of it was presented to Great Britain by the United States in 1920 to commemorate the one hundred years of friendship between the two nations. It has been erected in Broad Sanctuary, across the street from Westminster Abbey, where in years past people went to seek protection of the church.

A statue all but equal to the "Lincoln" is the "Puritan" in Springfield, Mass., a memorial to Deacon Chapin, who was one of the founders of that city. This is not a portrait, but is true to the type of man that he was—a typical Puritan. His son posed for the figure and presented the statue to his native city.

Saint Gaudens' one mystic figure is over the grave of Mrs. Henry Adams in Rock Creek Cemetery, Washington, D. C. It bears no inscription, not even the name. It is variously called "Grief," "Death," "The Peace of God," and "The Mystery of the Hereafter." That the figure might appear sexless Saint Gaudens sometimes had a man pose for it, and sometimes a woman. No photograph gives the faintest idea of the merit of this statue. In fact, I disliked it until I saw the original; that does not picture grief or death at all. The "Peace of God" is a better name, but it represents even more than that, for the beautiful face is glorified by an expression that passeth understanding. Of this figure Gaston, a French critic, said: "I know of no analogous work so profound in sentiment, so exalted in its art, and executed by methods so simple and broad, since the most telling sculpture of the Middle Ages. In me, personally, it awakens a deeper emotion than any other work of art."

The "Shaw Memorial" is across the street from the State House in Boston. When Saint Gaudens received the commission for this work he wished to make an equestrian statue, but Colonel Shaw's people objected, for they felt that that honor should be given only to great generals. Finally, Saint Gaudens conceived the idea of surrounding the Colonel with his troops. And so, although he is mounted, his men are sharing his honor.

Saint Gaudens became so interested in this memorial that he worked on it for fourteen years, and it actually cost him more than he received for it, for neither time nor money was ever considered by Saint Gaudens. This statue was erected on the very spot from which Colonel Shaw started out that

May morning in 1863 with the first regiment of colored troops organized in the state of Massachusetts.

Saint Gaudens used to tell many interesting stories of his experiences in trying to obtain negro models. He said that for months every time he went on the street he was on the lookout for them. At first, whenever he saw a man who would answer his purpose, he would immediately accost him. As the negro was offered big pay, and was told he would have nothing to do but to stand still and have his picture taken, he would immediately go with Saint Gaudens; but when they reached the studio and the door was opened, the look of delight on the face of the negro would suddenly turn to horror and consternation and, one by one as they came, they always turned and fled. Not only was Saint Gaudens surprised and bewildered, but the condition was becoming serious, for he must have models. Finally he found one negro, more intelligent than the rest, who told him that the casts on the walls of his studio had been mistaken by the negroes for actual parts of human beings, and as they thought Saint Gaudens had lured them there with his fine promise of big pay just to cut them up and add them to his collection, they had hurriedly departed. Saint Gaudens then offered his informant twenty-five cents for every negro that he would send to him whom he could use. After that, his only trouble was to get rid of the numbers who were glad to pose. Although only sixteen negroes are even suggested in this composition, Saint Gaudens modeled forty before he was satisfied with the result.

The figure at the top of the composition represents the Angel of Death, placed there because not only most of the men, but Colonel Shaw himself, perished before the summer was half over. The angel bears in her arms poppies and laurel, symbols of sleep and glory. Everything about this memorial is absolutely true to the time and the place. No Greek or Roman draperies are needed here to "add dignity" to the composition. In this statue not only has Saint Gaudens given us life, but in the splendid swing and onward movement of the troops he

has also given us movement. Mr. Taft (chap. XXI) says: "The Shaw memorial is one of the masterpieces of the nineteenth century. There is nothing suggestive of it in the annals of art."

Saint Gaudens' masterpiece in bas-relief is his portrait of Robert Louis Stevenson in St. Giles Cathedral, Edinburgh, Scotland. This is said by one critic to be "as fine a piece of bas-relief as was ever executed." The modeling of the entire panel is superb. The relief is extremely low. The form in some places is barely suggested, but the essentials are there and the portrait satisfies. To show again the pains which Saint Gaudens took with this bas-relief, the 1,052 letters of the inscription on the panel were modeled twelve times before they could satisfy him. To realize how much Saint Gaudens' influence has helped to better the art of lettering in this country, one has but to compare that done before his time with that done since.

In the excellent portrait of Saint Gaudens by Cox in the Metropolitan Museum of Art, New York, he has represented the sculptor working on the bas-relief portrait of their mutual friend, William Chase (chap. VIII). This portrait is described at some length in the section on Cox (chap. IX).

After the works discussed in the foregoing pages and many others had been completed and Saint Gaudens had received all the honors that America could bestow upon a sculptor, including honorary degrees from Yale and Princeton universities, the longing came to him to know just how his art ranked with the best then being produced in Europe. That longing was especially insistent because suffering told him that his end on earth was approaching. Saint Gaudens was then working on the equestrian statue of General Sherman which is now on Fifth Avenue at the 59th Street entrance to Central Park, New York (Plate CXLIX).

In 1897, Saint Gaudens gave up his New York studio and took the unfinished model of Sherman to Paris, where he finished it, had it cast, and sent it to the Paris Exposition.

There it was given the place of honor and hailed as a masterpiece even by the French art critics. Saint Gaudens was made an officer of the Legion of Honor, and the art societies of France gave him their highest distinctions. After receiving these recognitions of his work, he wrote home: "I have acquired a strange feeling of confidence that I never felt before, together with a respect for what we are doing at home; in fact, I shall return a burning, red-hot patriot." In another letter he wrote: "My visit here has made me feel that we Americans can stand on our own feet artistically."

As Saint Gaudens had previously made portrait busts of General Sherman and Admiral Farragut from life, both of these statues are likenesses. The horse was modeled from a noted high jumper named Ontario. In front of this statue is a beautiful figure of Victory which caused much comment at the time it was made, for the German sculptor, Reinhold Begas, had just introduced a similar figure into a composition. It has since been proved that each artist worked independently, neither knowing of the other's design.

The contour of the top of the pedestal of the Sherman statue is worthy of special study. The slight elevation under the front feet of the horse, raising the forepart of his body, adds much to his appearance of animation; while the downward slope of the pedestal farther to the front, where Victory is poised, makes her footing seem less stable, causing her to look as though ready to lead immediately on to victory. The life and action expressed in this group are even more remarkable than in the "Shaw Memorial." The pine branch toward the back of the pedestal was placed there to indicate the route taken by General Sherman from Atlanta through the Georgia pine forests to the sea. This statue, with others, occupied Saint Gaudens' attention from 1892 to 1903. He estimated that he worked no less than three years of continuous time upon it. Shortly after this statue was completed, Kenyon Cox said he considered that it ranked not lower than third among the equestrian statues of the world. He then placed

AUGUSTUS SAINT GAUDENS:

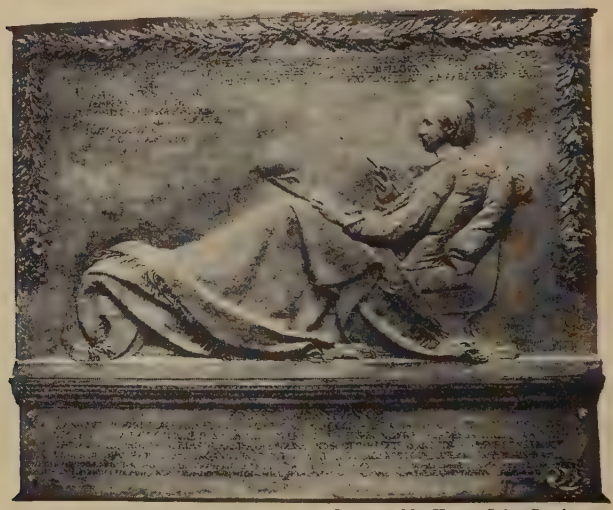
PORTRAIT OF HOMER SAINT GAUDENS

Courtesy Mr. Homer Saint Gaudens

Photograph by De Witt Ward, New York

PLATE CLXI

AUGUSTUS SAINT GAUDENS: THE SHAW MEMORIAL



Courtesy Mr. Homer Saint Gaudens

AUGUSTUS SAINT GAUDENS: PORTRAIT OF
ROBERT LOUIS STEVENSON

"Gattamelata" in Padua by Donatello as first, and "Colleoni" in Venice by Verrocchio as second; but later, Cox said he had come to feel that in many respects the American statue is the equal of either of the others.

During the Paris Exposition, Saint Gaudens was taken seriously ill and hurried back to New York for an operation. He was never well after that, but for nearly seven years he lived in his beautiful country home in Cornish, N. H., and there designed work for a number of assistants. On that last return home he realized, as he had not before, how dear America had become to him; he had lived so much abroad that until then he had considered himself a cosmopolitan.

When Saint Gaudens and President Roosevelt were dining together one evening in 1905, the conversation turned to the beauty of old Greek coins, and Roosevelt enthusiastically said that if Saint Gaudens would design some American coins in high relief, he would have the mint stamp them "in spite of itself." The designs were made, but even Theodore Roosevelt as president was powerless to change the methods of the United States mint. For a year and a half Saint Gaudens worked upon those designs, only to be told again and again to "lower the relief," until the work entered into so enthusiastically became a burden. The head on the obverse of the ten-dollar gold piece was originally modeled for Liberty. The feathered headdress was added at the insistence of Roosevelt. This change seems unfortunate, for certainly the features are not those of an Indian. The semi-conventional eagle on the reverse was modeled seventy times but even then it never quite satisfied Saint Gaudens.

On the twenty-dollar gold piece he has represented Liberty holding aloft the torch of progress in one hand, and in the other a branch of olive, symbol of peace. She is coming joyously, as though bringing good news from the Capitol, seen in the distance. The reverse of this coin also is unusual. One wishes the modeling were deeper, more as Saint Gaudens intended it to be, but the power and buoyancy of the eagle are delightful.

The edges of these coins are different from all others. On the edge of the ten-dollar piece there are forty-six stars, one for each state in the Union at the time the coin was designed, while on the edge of the twenty-dollar piece is the motto "E Pluribus Unum" and thirteen stars, one for each of the original states. In the Numismatic Society rooms in New York City is the twenty-dollar gold piece that was struck just as Saint Gaudens designed it. Because it would not stack, the relief being higher than the edge, and because it required eight strokes of the press instead of one to make it, Saint Gaudens was told to lower the relief. The coin struck from his next design can also be seen in that collection. The men at the mint again objected to the height of the relief, and, after Saint Gaudens' death they lowered it still more, and made it as it was finally minted for circulation, possessing only a suggestion of its former beauty.

The memorial to Phillips Brooks is at the side of Trinity Church, Boston. After studying the subject carefully, Saint Gaudens decided to represent the great preacher standing by his pulpit, and at his back to portray the Christ, his recognized Lord and Master, with his hand on Phillips Brooks's shoulder. For years Saint Gaudens had realized, as do most portrait artists, that in order to represent a person truly an artist must really know him. He had met Phillips Brooks a number of times, and felt fairly well acquainted with him; but the Christ! how could he portray Him? Saint Gaudens then recognized his great lack and immediately went to work to form the acquaintance of the Christ. He read Renan's *Life of Christ* and studied Tissot's notes and his wonderful pictures of the Christ. He then took up the study of the Bible, and through that Saint Gaudens came to accept Christ as the Savior of men. Because of Saint Gaudens' extreme illness he was able to do but little actual modeling on this memorial. The thought expressed in the design is beautiful, but it was too personal to be executed by anyone but the master himself. That the memorial is a disappointment is the fault of no one.

Others of Saint Gaudens' last designs were the caryatids for the Albright Art Gallery, Buffalo, N. Y., and the seated figure of Lincoln. The caryatids were Saint Gaudens' last work on earth. There are four of them—beautiful, strong figures—on two small porches on the Delaware Park side of the Albright gallery. The end figures bear laurel wreaths, while those in the center of one group represent architecture and sculpture, and those in the other, painting and music. Homer Saint Gaudens says: "In this work he gave his strongest indication of what his future work would have been—work notably of a monumental character he had never before attained." In the seated statue of Lincoln, Saint Gaudens has represented him as thoughtful and sad at the period of the Civil War. Though this was completed twenty years earlier, it was not placed in position until 1926 because the location selected in Grant Park, Chicago, had to be created by filling in the lake at that place.

Saint Gaudens' studios at Cornish have been converted into Memorial Museums which are open to the public during the summer months, and are the only places where the art of Saint Gaudens can be studied to advantage. Until the death of Mrs. Saint Gaudens in 1926 she maintained the Cornish estate as a public memorial to her husband; since then $100,000 has been raised for a maintenance fund by people contributing from 25 cents to $10,000. This enabled the trustees to obtain title to the property under the will of Mrs. Saint Gaudens.

In May, 1927, the Saint Gaudens homestead estate was accepted for the state of New Hampshire by the trustees of the Saint Gaudens Memorial. The officers of the Board of Trustees are Mr. Platt (chap. xxxi), president; Mr. French (chap. xx), vice-president; and Katharine G. Norton, treasurer.

Another collection of twelve or more of Saint Gaudens' works is in the Metropolitan Museum of Art, New York.

At the Pan-American Exposition held in Buffalo, N. Y., in 1901, a special medal of honor was awarded to Augustus Saint Gaudens as America's recognition that he was her greatest artist. The National Institute of Arts and Letters gives a

gold medal each year to the person who excels in music, art, or literature. The first time this was given to a sculptor was in 1910 when it was bestowed posthumously on Augustus Saint Gaudens, another recognition of his supremacy. In the early part of 1927 a marble tablet was placed on the house in Piazza Tolentino, Rome, where Saint Gaudens lived and worked when as a young man he studied in that city.

Saint Gaudens was the most unusual, the most skilled of American sculptors, and through his work and personal influence he did much to raise the technical and esthetic standards of other artists. His sculpture appeals to the people, it has opened their eyes to the beauty of this art, and it has elevated their taste. But his influence does not stop there. His great earnestness and constant determination to keep his own and his assistants' work to the highest standard has had its influence on people in many walks of life. In his "General Sherman," especially, Saint Gaudens is still saying: "It is not what you do; it is the way you do it that counts."

LOUIS SAINT GAUDENS

One of Saint Gaudens' most loyal assistants was his brother, Louis Saint Gaudens (1854–1913, b. New York City), trained in New York and Paris. His best-known personal works are the great lions in the main hallway of the Boston Public Library, in which the strength and power of that king of beasts are splendidly portrayed.

CHAPTER XX

AMERICAN, FRENCH, AND ITALIAN TRAINING

AMERICAN, FRENCH, AND ITALIAN TRAINING: Saint Gaudens (chap. XIX) — French — Partridge — Donoghue — MacNeil — Keck — Mrs. Ladd.

Augustus Saint Gaudens is discussed under the French influence in American sculpture partly because, although he studied in Italy for three years, he was more closely associated with France and did much to encourage American art students to go there to study, but chiefly because in his own work there is no suggestion of modern Italian influence.

DANIEL CHESTER FRENCH

The next sculptor after Saint Gaudens to be awarded the gold medal of the National Institute of Arts and Letters was Daniel Chester French (1850—, b. Exeter, N. H.). This honor, shared since 1926 with Mr. Adams (chap. XXI), placed him at the head of living American sculptors. Mr. French's family had long lived in New England, and was connected with the Websters and the Whittiers. His parents were scholarly people, and belonged to that little group which included such rare spirits as Emerson and the Alcotts. Even now Mr. French is using the modeling tool given him by May Alcott, known as Amy in *Little Women*, when she was an art teacher in Boston. When asked about it, he showed the tool and said: "Yes, Miss Alcott sent this to little Dan French when she heard he was trying to model with a tool he had whittled out himself."

When young French was nineteen, he studied for one month under Ward (chap. XVIII); that, together with the lectures on anatomy by Dr. Rimmer (chap. XVIII) which he attended, comprised the training he had received when he modeled the "Minute Man," which marks the historic spot of Concord, Mass., where in 1773 Major John Buttrick gave the American

rebels the first order to fire on the king's soldiers. The statue, which represents a colonial farmer leaving the plow for the musket, was unveiled on the centennial of that event. The real excellence of this statue is a pleasant surprise to the critic prejudiced against precocious youth. When it was completed Mr. French went to Florence, where he studied for two years under Ball (chap. XVIII). The Italian influence, therefore, really came to him largely through an American.

A few years after Mr. French returned from Italy he was asked to make a portrait bust of Emerson. At the suggestion of his father, the sculptor kept a record of the sayings of the great essayist while he was posing. Emerson was interested greatly in the progress of the work and somewhat anxious, too, as was shown by the remark: "The trouble is the more it resembles me the worse it looks." After the portrait was completed, he studied it for some time, then said thoughtfully: "That is the face I shave." This bust, and also the life-size seated portrait of Emerson which Mr. French made for the Emerson Centennial, both in marble, are in the Public Library, Concord, Mass. The portrait of Bronson Alcott in "Orchard House," the home of the Alcotts, now owned by the Concord Woman's Club and open to the public, was also modeled by Mr. French. In fact, an acquaintance with Mr. French and his work adds much to the pleasure of a trip through New England, for statues by him are found in so many places.

Mr. French was in Europe most of 1886–87, working for a time under Glaize in Paris, where he gained much in style of rendering. Since his return to America from that trip he has made his home in New York City. The reasons he gave for moving to New York—"better models, nearer the bronze caster, and because living in that city gives an artist prestige"—are interesting because they are the very ones given by the earlier American artists for making their homes in Rome or Florence. One of the first groups modeled by Mr. French in his New York studio was the memorial to Thomas Gallaudet,

the founder of the first deaf-mute institute in America at Hartford, Conn., in 1817. The statue is on the lawn in front of Gallaudet College, Columbia Institute for Deaf-Mutes, Washington, D. C., founded by Edward Gallaudet in honor of his father. It represents the great teacher seated in a chair; beside him stands a young girl whom he is teaching to make a letter *A* of the deaf-and-dumb alphabet, the right hand of each forming that letter. It was Dr. Gallaudet's interest in this deaf-and-dumb child, Alice Cogswell, which led him to devote his life to that work. The faces in this group are worthy of most careful study because of the deep feeling they express; the child's is full of love, confidence, and gratitude; the man's so earnest, strong, and tender that one instinctively knows he is worthy of her trust. In this and in all later work, Mr. French is truly the master of his art.

One questions if deep, strong sentiment is anywhere more perfectly expressed than in "The Angel of Death and the Sculptor," over the grave of Martin Milmore (chap. XVIII) in Forest Hill Cemetery, Boston. To appreciate the simplicity and freedom in the modeling of this group, one should compare this work with that, usually cumbered with detail, done by most of our early sculptors. The wings of the angel are especially suggestive and broad in treatment. It is indeed Bryant's Thanatopsis cast in bronze. Because there is so much of the master in this work, I asked Mr. French, when I was in his studio, if it were not his favorite. He replied: "No, each piece as I work on it is my favorite. But there is no doubt of its being the people's favorite of all that I have done."

Mr. French has modeled a number of portrait busts. The one of Richard Morris Hunt (chap. XXIX) on Fifth Avenue near 70th Street, New York, is of special interest because it so truly expresses the character and strength of that great architect.

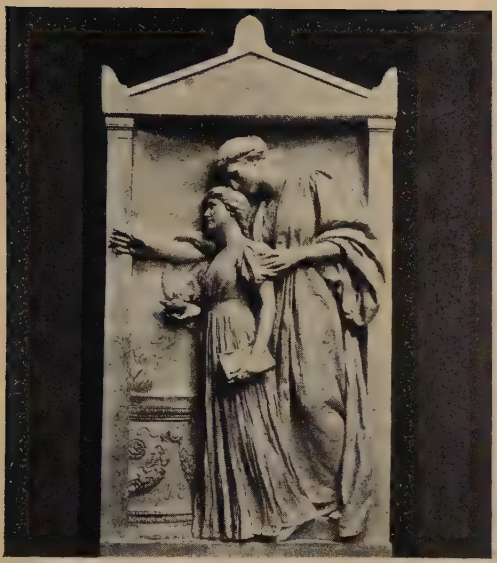
The monument to John Boyle O'Reilly, the Irish-American poet and journalist, in Back Bay Fens, Boston, is another memorial full of thought and feeling. On one side is a bas-relief

portrait of O'Reilly; on the other, a life-size group in which the beautiful central figure represents Erin weaving a laurel wreath for her talented son. On each side of her sits a youth, one representing Patriotism, the other Poesy. Both have laurel in their laps from which they are furnishing her with leaves for her wreath.

At the World's Fair, Chicago, 1893, the works of Mr. French attracted much attention. The large group representing the "Apotheosis of Columbus" in the Columbus Quadrangle was especially admired. In this Mr. French collaborated with Edward Clark Potter (chap. XXIV), who modeled the horses.

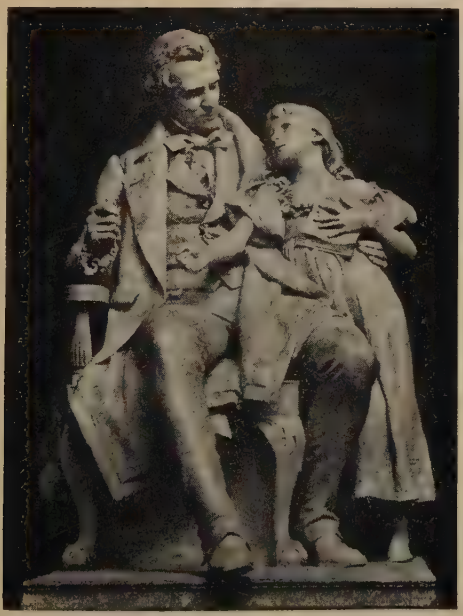
They also worked together on several equestrian statues of more than ordinary merit in which Mr. French modeled the men and Potter the horses. Of these, "General Grant" was erected in Fairmount Park, Philadelphia, in 1899. The "Washington" was presented to France by the women of America in 1900 in memory of the service rendered by that country at the time of our Revolutionary War. It is in the Place d'Iena, Paris, a replica being at the entrance to Washington Park, Chicago. Mr. French's studio at his summer home, Glendale, Mass., was erected for the construction of this statue. The floor and walls were so made that even so large a statue could easily be pushed outside, thus enabling the sculptor to get the effect of sunlight on his modeling. Caffin says: "This statue represents Washington dedicating his sword to the service of his country and appealing to Heaven for the justice of his cause." The total height, from the ground to the top of the head, is nearly thirty feet. The pedestals for this and several other statues by French were designed by McKim (chap. XXIX). Mr. French's equestrian statue of General Hooker was erected in front of the State House in Boston in 1903.

These three statues are strong artistically, the men are portrayed true to character, and they ride their noble beasts with dignity. Mr. French uses a model, but only to assure structural truth; he feels, as do most strong artists, that the



DANIEL CHESTER FRENCH:
MEMORIAL TO
ALICE FREEMAN PALMER

DANIEL CHESTER FRENCH:
PORTRAIT OF LINCOLN



DANIEL CHESTER FRENCH:
THE GALLAUDET MEMORIAL

A. B. Bogart, New York

DANIEL CHESTER FRENCH:
"ALMA MATER"

Dorr News Service, New York

DANIEL CHESTER FRENCH:
"IN FLANDERS FIELDS"

DANIEL CHESTER FRENCH: THE ANGEL OF DEATH
AND THE SCULPTOR

DANIEL CHESTER FRENCH: PORTRAIT OF LINCOLN

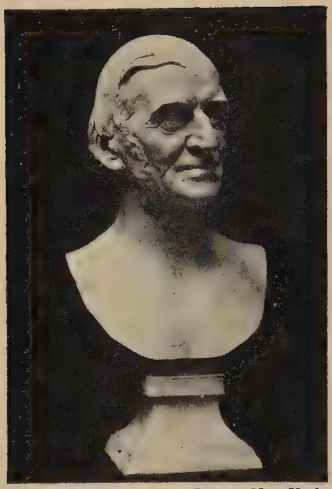
This statue, in the Lincoln Memorial, Washington, D. C., is a little more than twenty feet in height.

Courtesy *Lighting Fixtures and Lighting*, New York

THE HEAD OF STATUE ABOVE SHOWING LIGHTING EFFECT

The head at the left looks as the sculptor intended it should, and as it will appear when the powerful indirect lighting from above counteracts the flood of light which now comes in at the large front opening of the Memorial Building.

PLATE CLXV



A. B. Bogart, New York

DANIEL CHESTER FRENCH: PORTRAIT BUST OF EMERSON

A. B. Bogart, New York

HERMON ATKINS MacNEIL: PORTRAIT OF EZRA CORNELL

DANIEL CHESTER FRENCH: COLLEGE YOUTH—"CHRISTIAN STUDENT"

Orren Jack Turner, Princeton, N. J.

personality and character expressed in a portrait must be evolved from knowledge of the person portrayed, not by working from a model who resembles him.

Mr. French is called the most classic of American sculptors; many of his statues do conform to the ideals of the masters of Greece and Rome, but who among them portrayed such deep human feelings? "The Angel of Death and the Sculptor" is his least classic composition. That grips the heart. His "Alma Mater" is the most classic, but in its place in the center of the great landing halfway up the steps leading to the Library of Columbia University (chap. xxix), it satisfies. This Alma Mater is not a tender, solicitous mother but one of whom a college youth would be proud. It is interesting to compare this with Mr. French's "Alma Mater" in the Alice Freeman Palmer Memorial at Wellesley College, where another type of mother, loving and anxious, is ushering the young graduate, her lamp lighted at the altar of that college, to her place of service in the world. In this beautiful composition Mr. French has indeed portrayed the spirit of Alice Freeman Palmer on Commencement Day at Wellesley. Again, one can almost hear her say: "Learn something beautiful, see something beautiful, do something beautiful, each day of your life."

People who were not acquainted with Mr. French's "College Youth" were given a pleasant surprise at the Panama-Pacific Exposition in San Francisco, where a plaster cast of that statue was exhibited. It represents an ideal college youth—scholar, athlete, and Christian. He is in football garb, but over his right shoulder is thrown the college gown, and in his arm he carries several books. The original is erected on the campus at Princeton University to commemorate the founding of the Inter-Collegiate Y.M.C.A., a movement which originated at Princeton through the efforts of a student, William Earle Dodge, Jr.

Bas-relief is recognized as the supreme test of a sculptor's skill. That Mr. French has stood even this test is proved by the doors he modeled for the Boston Public Library. On each

is a single female figure representing, respectively, music, poetry, knowledge, wisdom, truth, and romance. As these doors usually stand open they are in poor light, and therefore not so well known as they should be.

"The Spirit of Life" was the theme chosen by Mrs. Trask for the "Spencer Trask Memorial" at Saratoga Springs, N. Y. She told Mr. French he had so perfectly portrayed the spirit of death in his group at Forest Hill that she wanted him to picture the spirit of life as a memorial for her husband. This statue is indeed life. It represents a beautiful young woman holding aloft in one hand an overflowing bowl of water and in the other a branch of pine, suggestive of the health-giving elements of that region. This statue was unveiled in 1915 by the young daughter of Henry van Dyke. Of it he writes: "It is a message in bronze saying silently to the children of men that life is not a care and a burden, but a blessing and a joy to all who live in purity and love."

Mr. French's "Memory," completed in 1919 and presented to the Metropolitan Museum, New York City, by Mrs. Henry Walters, is a work of supreme beauty. It represents a seated nude absorbed in her past as it is being brought to mind by the mirror which she holds in her hand. Mrs. Maria Oakey Dewing (chap. IX) says: "French's statue 'Memory' . . . . need not cover herself before the Venus de Milo. It is less removed, more human and lovable, but not less perfect, not less noble."

Some great artists never surpass the productions of their youth. This is not the case with Mr. French, whose latest statues are equal or superior to those which preceded them. His portrait of Lincoln which was unveiled in the Lincoln Memorial (chap. XXXII), Washington, D. C., in 1923, is probably his greatest achievement. Previous to this Mr. French had modeled the standing figure of Lincoln which is in Lincoln, Neb. That represents him with his head bowed in deep feeling, just after he had delivered his Gettysburg Address. The figure of Lincoln in the Washington memorial is seated and, a little more

than twenty feet in height, is said to be the largest marble statue in the world. Charles Moore says that here "French has sought to convey the mental and physical strength of the War President." That he has succeeded is not doubted by anyone who has seen the statue. It is of Georgian marble and was carved largely by the Piccirilli brothers (chap. XXIII), but Mr. French went over it most carefully, even working on it after it was placed in the Memorial. It is not necessary to compare this statue with Saint Gaudens' "Lincoln" (chap. XIX). They differ as individual descriptions of a person will always differ, each narrator emphasizing the characteristics that appeal most to him. The portraits in Chicago represent Saint Gaudens' thought of Lincoln. The portrait in Washington is Mr. French's interpretation of Lincoln. All are great achievements.

We are indebted to Mr. French for many things, but for nothing more than for the part he had in making possible the permanent exhibition of contemporary American sculpture opened in the Metropolitan Museum of Art, New York, in 1918, where nearly all our strong sculptors are represented by characteristic work. Mr. French has been made honorary president of the National Sculpture Society, which was incorporated in New York City in 1896, and in the spring of 1927 that organization presented him with its first medal of honor "for his distinguished achievements in the field of sculpture," a fitting tribute to the artist who has done so much to promote its interests and usefulness.

WILLIAM ORDWAY PARTRIDGE

Although William Ordway Partridge (1861—, b. Paris, France) was born in a foreign country, his parents were Americans, and his early art training was received under Elwell (chap. XXI) in New York. He then went back to Paris and worked for a time under Pio Welonski. Later he studied in Florence and in Rome. His early reputation as a sculptor was gained through his portrait busts of the poets. His

"Tennyson," owned by Henry van Dyke, is a strong characterization and freely modeled. His statue of Shakespeare in Lincoln Park, Chicago, is of special interest. To prepare himself for this work Mr. Partridge went to England to study the life of Shakespeare and the conditions under which he lived. He was assisted in his research by the great Shakespearean player, Henry Irving, and it was his costumer who made the clothes modeled on the figure. It is claimed that this is the first statue to portray the great tragedian correctly clothed. It pictures him seated, reading a book. The setting, also, is excellent, the statue being in the garden of the park surrounded by the flowers mentioned in his plays.

Mr. Partridge has not confined himself to one class of subject, for his works range from the equestrian statue of General Grant, erected in Brooklyn in 1896, to the "Pietá" in St. Patrick's Cathedral, in New York City. His statue "Pocahontas" at Jamestown, Va., became well known in the Wilson administration, a small copy of it having been presented to President Wilson's bride, who is a descendant of that unusual Indian woman. Among the best of Mr. Partridge's ideal conceptions is the mourning figure holding an urn in her arms, in the center of the main hallway in the Memorial Art Gallery, Rochester, N. Y., and the Kauffmann memorial in Rock Creek Cemetery, Washington, D. C. Though his technique varies, it is usually strong and refined.

Mr. Partridge has given courses of lectures on art at Columbia University and in the Brooklyn Institute. He also has written a number of books, his *Art for America* being especially interesting.

JOHN DONOGHUE

In American painting Blakelock (chap. x) is the tragic character; in sculpture it is John Donoghue (1853–1903, b. New Haven, Conn.). As one studies "Young Sophocles," that wonderful expression of life and joy in music, and recalls the disappointments in the life of the sculptor who created it,

one instinctively exclaims, "Why, oh, why did not some one notice, some one help?"

After Donoghue had studied for a short time in the Academy of Design, Chicago, he went to Paris in 1880 and worked for a few months under Jouffroy in the École des Beaux-Arts. That same year he exhibited in the Salon, but for lack of funds was obliged to return home. His unusual talent was recognized by Oscar Wilde when he visited America in 1882, and through his efforts Donoghue was able to return to Europe the following year. "Young Sophocles" was modeled in Rome in 1885. It represents an ideal nude figure of a youth playing with the abandon and joy of inspiration on a musical instrument held high in his hands. The form, the feeling, and the rendering in this statue place the young artist high among sculptors of ideal figures.

The following account of Donoghue's sad death is quoted from *History of American Sculpture* by Mr. Taft (chap. xxi): "It was Donoghue's dream to be represented in his native city by a great work of art. He conceived the idea for an immense statue to be known as 'The Spirit' (Milton is said to have been the inspiration). This colossal statue was intended for the Columbian Exposition, 1893. Arriving too late, no arrangements were made to receive it in New York and it was left on the dock. The artist could not pay the transportation bill. This and the failure to show his work in public caused him grievous disappointment. He lost enthusiasm and ambition and but little was known of him until his dead body was found on the shores of Lake Whitney near New Haven, Conn., he having committed suicide."

HERMON ATKINS MACNEIL

Hermon Atkins MacNeil (1866—, b. Everett, Mass.) will be recalled as one of the first winners of the Rinehart scholarship (chap. xviii). His early art training was received in the Massachusetts Normal Art School, Boston. He then became the first instructor in drawing at Cornell University and

later taught in Pratt Institute, where Mr. Perry (chap. XIII) recognized his unusual ability in modeling and encouraged him to go to Paris for further study; while there he worked largely under Chapu and Falguière. In Paris, Mr. MacNeil came so to dislike studio models that on his return to America he went West and spent some time studying the Indians. He feels that the red man is as worthy of the sculptor's interest as were the much-lauded athletes of ancient Greece. The bronze reliefs on the Marquette Building, Chicago, were the first outcome of that trip. They picture the life and death of Père Marquette, an early missionary to the Indians of the Northwest.

It was while Mr. MacNeil was teaching at the Art Institute of Chicago in 1896, that he won the Rinehart scholarship. As he had studied in Paris, he chose to spend these four years in Rome. While there he modeled "The Sun Vow," which is not only his greatest work but one of the greatest statues of American Indians. It represents a Sioux youth as he is taking the oath of allegiance to his tribe. The statue pictures him before the assembled braves shooting an arrow directly into the rays of the sun. The arrow is carefully watched, for if it goes out of sight the youth is recognized as being of special promise. To appreciate Mr. MacNeil's skill in portraying the psychology of youth and maturity, one has but to compare the faces in this group. The original is in a private collection but copies of it are in many public galleries.

Another of his strong Indian groups is "The Coming of the White Man," which represents an Indian chief and his runner who has just brought the news of the arrival of the white man. This group is located on a high bluff in Washington Park, Portland, Ore. Mr. MacNeil has also designed several soldiers and sailors' monuments that are in excellent taste. The one in Washington Park, Albany, N. Y., represents Columbia with her arms full of palm branches which she has brought to strew in the path of the returning heroes, suggested in bas-relief on the marble at her back.

Much thought and feeling is expressed in the monument in honor of McKinley in Columbus, Ohio. The heroic statue of McKinley in the center represents him as he was giving his address just before he was assassinated at the Pan-American Exposition in Buffalo, N. Y. The groups at the sides typify ideal home life in America; that at the left represents a strong, beautiful mother and her daughter, and that at the right a father and his son.

Mr. MacNeil modeled the quarter-dollar that is now being minted. On the obverse he has represented a figure standing in a gateway. It symbolizes Columbia guarding the entrance to our country. The thirteen stars on the posts beside her symbolize the original states. She is drawing the cover from her shield, for she is preparing for war, but in the same hand she is holding the olive branch to show that she is hoping for peace. Mr. MacNeil said that he represented the eagle on the reverse as active, flying across the heavens, rather than passive, to reënforce the idea of preparedness. This coin was designed just before America went into the World War, and truly pictures the attitude of the government and the feelings of most of our people at that time. The beautiful seal of the American Sculpture Society was also designed by Mr. MacNeil. It represents an angel with hammer and chisel carving in the living rock.

During the World War we saw and heard much of the posters designed by our painters. Few of them were superior to the one modeled in high relief by Mr. MacNeil for the fourth Liberty Loan drive. In it he has pictured Columbia, with one hand calling attention to the ships, aëroplanes, and tanks suggested in the distance, and the other extended forward; below are the words, "Guard them. Lend your money."

The statue of Ezra Cornell, unveiled at the fiftieth anniversary of the founding of Cornell University, is also the work of Mr. MacNeil. He said the making of this portrait was a peculiar pleasure, for Ezra Cornell seemed the embodiment of the national character whom we love to call "Uncle Sam."

In the American Academy in Rome (chap. XVII) there are always American professors in residence. The sculptor chosen for that position for 1919–20 was Mr. MacNeil who thus received merited recognition.

CHARLES KECK

Another of our sculptors who won the Rinehart Scholarship and chose to study in Rome was Charles Keck (1875—, b. New York City), who since his return to America has executed several important memorials, among them the heroic "Statue of Liberty" which the people of the United States presented to Brazil on the hundredth anniversary of the Republic. The figure is standing on a high pedestal; in her right hand is a spray of laurel and her left arm holds the flags of the United States and Brazil.

Mr. Keck designed the equestrian statue of General Jackson and the Lewis and Clark memorial group, both in Charlottesville, Va., and the memorial to Booker T. Washington at Tuskegee Institute, Tuskegee, Ala. The groups of children at the bases of the great candelabra at the front entrance of the State Educational Building at Albany, N. Y., were modeled by Mr. Keck, as was also the figure of "Law" at Columbia University which, in its simplicity and idealism, is one of his most satisfying creations.

In 1926, Mr. Keck's heroic "Figure of Victory" for the Montclair, N. J., war memorial was awarded the gold medal of the Architectural League of New York.

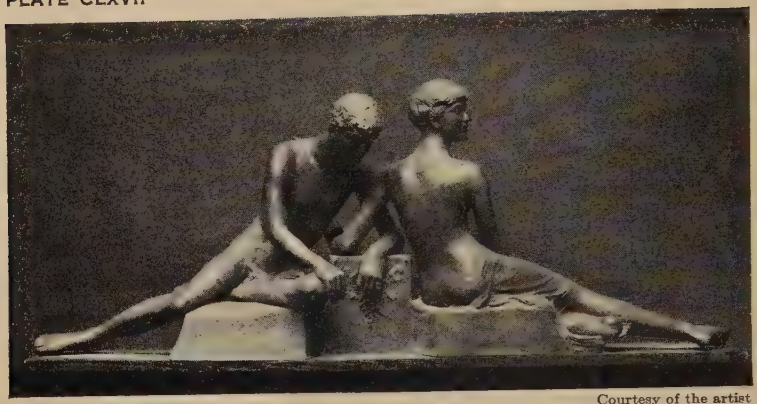
ANNA COLEMAN LADD

As the outlook broadens, one realizes that the ability to serve and the ability to achieve know no sex. During the war and at other times, our talented women have served as truly and as gladly as the men. It was Anna Coleman Ladd (1878—, b. Philadelphia, m. Maynard Ladd, M. D., 1905) who in 1917 founded in Paris the American Red Cross studio for portrait masks for disfigured soldiers.

From a "Thistle" Print. Copyright Detroit Publishing Company

HERMON ATKINS MacNEIL: THE SUN VOW

PLATE CLXVII



Courtesy of the artist

ANNA COLEMAN LADD: FOUNTAIN—"EROS AND ANTEROS"

Courtesy of the artist

ANNA COLEMAN LADD:
PORTRAIT OF RAQUEL MELLER

ANNA COLEMAN LADD: THE DANCE

Courtesy of the artist

Unlike most of our native-born sculptors, Anna Coleman began her art education in Europe. She studied for ten years in Paris and later in Rome. On her return to America she worked under Mr. Grafly (chap. xxi) and with other American artists.

That Mrs. Ladd is a sculptor of unusual imagination is proved by many of her groups. Her "Beasts of Prey" and "The Human Instrument" protest as strongly against existing social conditions as do some of Miss Eberle's (chap. xxvi) productions, while in her fountains Mrs. Ladd emphasizes the joys of life. In her "Fountain of Youth" at Torresdale, Pa., the water which, it is promised, will give eternal youth to all who drink of it, is quaffed eagerly by the earnest youth who already recognizes that long life is necessary to complete his plans; but it is spurned by the beautiful maiden who, with outstretched hand, turns the stream coming in her direction into spray. Mrs. Ladd's "Wind and Spray" fountain represents five beautiful nude figures playing "Ring-around-a-rosy" as the water from the fountain plays on them. This was purchased by the noted Italian actress, Eleanora Duse, who also had her portrait modeled by Mrs. Ladd. It is a joy to watch her work, if work it can be called; she so loves it that she seems to caress the statues into being—a touch here and a touch there, and behold, of common clay the beautiful form is born!

When commissioned to execute a memorial, Mrs. Ladd stands firmly for ideal figures unless the person to be honored is truly sculptural. One of her most beautiful ideal single figures is "Faith" in the Deaconess School of St. John the Divine, New York City.

It was largely through the efforts of Mrs. Ladd that the first open-air sculpture exhibitions were held both in Boston and in Philadelphia, but her greatest service was the work she did during the war.

The idea of "portrait masks" for disfigured soldiers did not originate with her, but was the outcome of experiments made in England by Captain Derwent Wood. Mrs. Ladd, however,

was the person who started this work in France. She first modeled the features in clay or wax from photographs of the man taken before the injury. The mask was then made of thin copper which was plated with silver and painted to resemble flesh. The masks are held in position on the face by bows over the ears, the same as spectacles. So accurate and natural are they that the men wearing them are recognized by former acquaintances and can go about the streets without attracting the least attention. While these masks are used permanently by some men, others wore them only during the surgical treatment necessary for the making over of the face. In both cases they have been a great blessing. The French government recognized the merit of her work by assigning to her certain wards in Paris hospitals to which soldiers with facial wounds were sent.

CHAPTER XXI

AMERICAN AND FRENCH TRAINING (*Resumed*)

AMERICAN AND FRENCH TRAINING: Boyle — Potter (chap. XXIV) — Barnhorn — Elwell — Herbert Adams — Taft — Crunelle — Dallin — Grafly — Proctor (chap. XXIV) — Barnard.

The strongest foreign influence on American sculpture since the early eighties has been that of France. Of the great masters of that country the one whose ideas have been most heeded, whether he was known personally or not, is Rodin, the great naturalistic sculptor of the nineteenth century. In knowledge of the human form and in mastery of technique he was recognized by many critics to rank with Michelangelo. Rodin's art can best be studied in the Musée Rodin, Paris, and in the Metropolitan Museum of Art, New York, where there are more than twenty pieces of his work.

JOHN J. BOYLE

John J. Boyle (1852—, b. New York City) received his early art training in the Pennsylvania Academy of the Fine Arts, Philadelphia. He then went to Paris and studied in the École des Beaux-Arts under Dumont and other teachers. Mr. Boyle is known best for his compositions of aboriginal subjects. Among the strongest of them are "The Alarm" in Lincoln Park, Chicago, and "The Stone Age" in Fairmount Park, Philadelphia. He also has done a number of portraits of noted men, one of the strongest being that of Commodore Barry in Franklin Square, Washington, D. C.

CLEMENT J. BARNHORN

Because the work of Clement J. Barnhorn (1857—, b. Cincinnati, Ohio) is so largely confined to his native city, where he still lives and works, he is not so well known as the artists whose productions are more scattered.

He has done many portrait busts, one of the strongest being that of Major C. R. Holmes, which is in the Cincinnati General Hospital. Of his decorative panels, the eleven in the courthouse, Cincinnati, are characteristic. His fountain figures, a number of which are in eastern cities, seem to have had more general appeal. Mr. Barnhorn was one of the closest friends of Duveneck (chap. VIII), and his work is interesting also because so many of his designs have been worked out in Rookwood pottery (chap. II).

FRANK EDWIN ELWELL

The first American-made statue to be erected in Europe was modeled by Frank Edwin Elwell (1858–1922, b. Concord, Mass.). He also compiled the first history of American sculpture. His early art training was received under May Alcott, known as Amy in *Little Women*, and Daniel Chester French (chap. XX). Elwell then went to Paris and studied in the École des Beaux-Arts.

His conceptions are unusually imaginative and original. He is not so skilled technically as some of our sculptors, but his work is truly sculptural. "Egypt Awakening," shown at the Salon in 1896, is characteristic. It represents a seated female figure stretching her arms high above her head as if awakening from a long sleep. The upper part of the body, modern in conception, responds, but the legs, very Egyptian in treatment, are still asleep. His equestrian statue of General Hancock at Gettysburg and his "Dickens and Little Nell" in Fairmount Park, Philadelphia, are among his best works.

Elwell was curator of statuary at the Metropolitan Museum, New York, from 1902 to 1905, and from 1910 until his death he was director of the New York School of Applied Design for Women.

HERBERT ADAMS

The sculptor who has the honor of having been the closest friend and confidant of Saint Gaudens is Herbert Adams (1858—, b. West Concord, Vt.). It was in Cornish, N. H.,

the place chosen by each for his country home, that they most often visited and played together.

As a young man Mr. Adams became a student at the Massachusetts Normal Art School, Boston. In 1885 he went to Paris, where he spent five years. He studied sculpture with Mercié and visited galleries, where the paintings interested him almost as much as the sculpture. On his return to America he became a teacher of advanced charcoal drawing and of modeling at Pratt Institute. It is a question whether he ever enjoyed teaching, but there is no question of his students' appreciation of him as a man, a sculptor, and a teacher. It was not easy to get acquainted with him in those far-off days. His was a high-strung artistic temperament that shrank from crudity of person and expression; but he was always courteous, and his criticisms and few words of advice were such that their helpfulness has lasted through the years.

The genuine refinement of Mr. Adams is evident in every one of his creations; in fact, so truly is that quality Mr. Adams' that he cannot successfully portray a vulgar, uncouth person. He has come to be most noted for his portrait busts of women, which show the influence of the Italian masters of the fifteenth century. In them are the same sensitive modeling and delicate finish; and, like those masters, he often colors his portraits. His "Mariannina" and "Primavera" are representative of this class of his work. His idea in using color is not to make the busts more realistic but to make them more decorative, and to bring them into better harmony with their surroundings than is possible when the marble is left pure white. He sometimes gets the desired effect by the use of tinted marbles or by combining toned marbles and other materials, as in the "Rabbi's Daughter" in the Metropolitan Museum of Art, New York, where the face is in flesh-colored marble, the hair is tinted, the low-cut waist is of fine wood, and the trimming across the front is of gold and semi-precious stones. Such attempts would be disastrous if made by a less skilled artist, but good taste is rarely violated in the works of Mr. Adams.

The portrait of Miss Pond, though done in his Paris student days, is still one of his greatest works. Only a few years ago Mr. Hartmann pronounced this the best bust done by an American sculptor. It is truly impressionistic in treatment, looking as do the people about us whom we seldom scrutinize closely. The great merit of this bust is understood, at least partly, when it is known that Miss Pond later became Mrs. Herbert Adams, and that this portrait was modeled about the time she consented to become his wife. Mrs. Adams is now a well-known art critic and writer.

While Mr. Adams was teaching at Pratt Institute he modeled "The Angel," a memorial to Charles Pratt, the founder of Pratt Institute. It was placed in Emmanuel Baptist Church, Brooklyn, of which church Mr. Pratt was a member. It is simply a standing figure of an angel with a scroll in her hands, but in its purity and beauty it seems a fitting memorial for the man whose memory is so highly respected by all students of Pratt Institute. The portrait bust of Pratt in the assembly room of the Institute was also modeled by Mr. Adams.

Most of the men portrayed by him are people of culture and well known for their achievements in letters; among the best are the bas-relief of Dr. Welch in the center of the Welch memorial in Auburn Theological Seminary, the seated figure of William Cullen Bryant in Bryant Park, New York City; the memorial to Joseph Choate, and the standing figure of Dr. Channing on Boston Common. Mr. Adams also excels in modeling angels in bas-relief. The Hoyt memorial, back of the baptismal pool in the Judson Memorial Church, New York, is of exceptional refinement and beauty, as are also those in the Welch memorial and on the bronze doors in the Vanderbilt memorial entrance to St. Bartholomew's Church, New York.

Some critics compare the art of Mr. Adams to that of Mr. Dewing (chap. IX); some think it more like Thayer's (chap. IX), while others feel that it combines the qualities of both—to the beauty and refinement of a Dewing is added the spiritual quality so admired in the ideal figures by Thayer.

The gold medal of the National Institute of Arts and Letters was bestowed on Herbert Adams in 1926. This is given annually for marked achievement in creative lines. Augustus Saint Gaudens and Daniel Chester French are the only sculptors who had previously been thus honored.

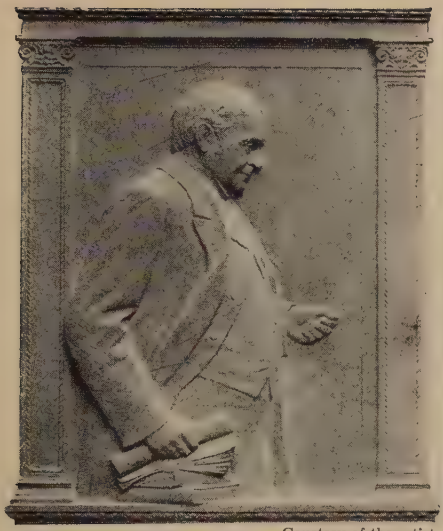
LORADO TAFT

The American sculptor who has done most to develop the art appreciation of the public is, without doubt, Lorado Taft (1860 —, b. Elmwood, Ill.). Through his teaching, the appeal of his own sculpture, his writings, and his hundreds of lectures, he has indeed "brought many into the light." After Mr. Taft had graduated from the University of Illinois, where his father was professor of geology, it was decided that he should go to Paris to study art. As his father's salary, like that of most college professors at that period, was small, there was much careful planning before the way to finance such an undertaking could be found. Finally Professor Taft decided that he could spare $300 a year. His son was sure he could get along on less than that, and he did, for his account of expenses for the first year shows that he spent just $252. Some days his meals cost less than thirty cents. After three years' study under Dumont in the École des Beaux-Arts, he returned to America in 1886 and opened a studio in Chicago. He worked as earnestly to obtain commissions as had either Warner or Saint Gaudens, but the commissions simply would not come. Yet not a word of complaint was heard by his friends—things were "going fine" whenever they called—until one day William M. R. French (Plate CXXII), director of the Art Institute, went to see him and asked how he was getting along. Mr. Taft was about to answer in his usual happy way, but somehow, before he knew it, the truth was out. Instead of appearing sympathetic French's face fairly beamed, and the discouraged young sculptor was amazed to hear him say: "Is that so? I'm glad to hear it." The reason for that remark was soon explained. A teacher of modeling was needed at the Institute. The small

salary that could be offered would be no inducement to a "successful" artist, but it proved a decided inducement to the one who had just admitted himself "unsuccessful," and he was immediately engaged. Thus began Mr. Taft's happy association with the Art Institute of Chicago which still continues, though he is no longer a teacher there.

Mr. Taft became professional lecturer for the University of Chicago in 1901, and has delivered lectures in nearly all parts of the United States. In 1919 he was in France, and by his lectures on art helped the "doughboys" to spend their time profitably while they waited for ships to bring them home. Dr. M. E. Penney, a co-worker, said of him at that time: "He is a man of decidedly artistic temperament, but it is always under perfect control." Some of Mr. Taft's lectures are illustrated by a stereopticon; in others he models before his audience. In one of the latter he had on the stage the plastic bust of a proud beauty, on which he illustrated the way a sculptor can change the expression of the face he is modeling. He first made her smile, then express great suffering; he then changed her into a wrinkled, toothless old lady. At last, with a few strokes of that deft thumb, he transformed the high pompadour, all that was left of the original beauty, into a frilled cap. Then came the thought that the expression of the human face is simply the gift of God for our pleasure. Although Mr. Taft receives several hundred dollars for each lecture of his Lyceum tours, on many Sundays he lectures at the Art Institute of Chicago, just for the pleasure of interesting more people in the art he loves.

All who visit the Art Institute of Chicago are attracted by the "Fountain of the Great Lakes" at the side of the building. It is beautiful in composition and rendering, but still more interesting in conception, for the Great Lakes are represented by beautiful female figures, each holding in her hands a large shell from which water flows from one into the other in the same order as the lakes empty into one another. The one representing Lake Superior is the highest and Ontario the lowest



Courtesy of the artist

HERBERT ADAMS: BAS-RELIEF—
JOSEPH CHOATE

Courtesy of the artist

HERBERT ADAMS: MEMORIAL
TO DR. WELCH

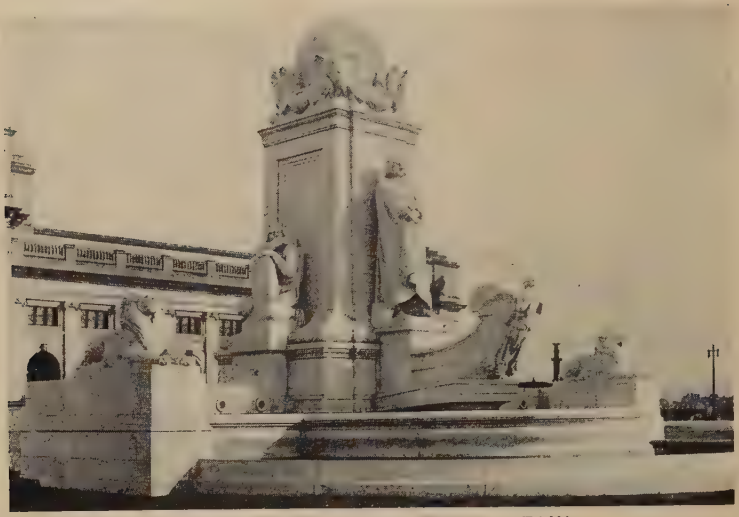
Courtesy *Art and Archaeology*, Washington, D. C.

HERBERT ADAMS: MEMORIAL
TO CHARLES PRATT

Courtesy of the artist

HERBERT ADAMS: PORTRAIT
BUST—MARIANNINA

PLATE CLXIX



LORADO TAFT: COLUMBUS FOUNTAIN

LORADO TAFT: THE GREAT LAKES

LORADO TAFT: BLACK HAWK

CYRUS EDWIN DALLIN: A SIGNAL OF PEACE

CYRUS EDWIN DALLIN: THE MEDICINE MAN

CYRUS EDWIN DALLIN: THE PROTEST

CYRUS EDWIN DALLIN: THE APPEAL TO THE GREAT SPIRIT

PLATE CLXXI

Courtesy of the artist

CYRUS EDWIN DALLIN: MRS. JULIA WARD HOWE

Marble relief in the Museum of Fine Arts, Boston

in the composition, the water from her shell flowing into the great bowl. In reply to my question if the idea for this fountain came to him in the still watches of the night, Mr. Taft gave one of his characteristic little laughs and said: "No, it came at four o'clock in the afternoon." He then explained that at a luncheon attended by most of the artists of Chicago, Daniel Burnham (chap. xxx) chided them in his speech for not having made more of the great resources of the West, exclaiming, with reproach ringing in his voice: "Not one of you has made anything of the Great Lakes." Instantly, said Mr. Taft, the plan for the fountain came to him, and he began to work on it as soon as he reached home. The erection of this fountain was made possible by Ben Ferguson, who bequeathed one million dollars to Chicago, stipulating that the income should be used for statues to be placed in the city parks. The only regret we feel as we study this fountain is that the figures are in bronze instead of in marble, as was Mr. Taft's original plan. The change was made when he found that it would be impossible to pipe the marble. A plaster cast in Mr. Taft's studio gives some idea of the greater beauty of the group when the figures are lighter in color.

When visiting the Art Institute, many stand long before Mr. Taft's "Solitude of the Soul," four beautiful nudes still partly embedded in a block of purest marble. Again the artist's interpretation adds pleasure to the study. When asked to explain it he said he tried to show that "though we live in communities and families where we are surrounded by those we love, each is, in a sense, alone, it being impossible to share many of the deep experiences of life."

The "Fountain of Time," in the park near the campus of the University of Chicago, is another of Mr. Taft's conceptions made possible by the Ferguson bequest. There stands the austere figure of Father Time watching the wave of life, laden with human beings of all ages and classes, as it comes dashing to the shore. One of the figures at the back of the wave is a portrait of Mr. Taft himself. This is the second of his works

to be cast in concrete. The first was a statue of Black Hawk, forty-eight feet high, on a bluff near Mr. Taft's summer home, Oregon, Ill. It represents the Indian chief, with sad face and blanket drawn tightly about his tall, rigid form, overlooking the vast stretch of land once the hunting ground of his tribe. This statue was a labor of love, for Mr. Taft not only gave his time but bore most of the cost of construction.

When he saw Maeterlinck's drama entitled *The Blind*, Mr. Taft was so impressed with that tragedy, symbolizing as it does the great longing of all humanity for light and guidance, that he modeled a group of sightless men and women about a beautiful child who can see, held high in the arms of its mother. This group is called "The Blind." It is most appealing, as it pictures in another way the fulfillment of that blest prophecy of old: "A little child shall lead them."

The Columbus Fountain by Mr. Taft is the first object to be seen as one walks out of the Union Station, Washington, D. C. The heroic statue of that great navigator and discoverer is worthy of special study because of what Mr. Taft has expressed by the use of simple planes. The face there pictured is of a man who has had a great dream and who possesses the virile qualities that make dreams come true.

Years ago, the trustees of the University of Chicago gave Mr. Taft the use of an old barn near the university for his studio. As he needed more room, or as his students wished to settle near him, this building was enlarged and added to until now it is the clasp holding together a chain of studios in which many of the strong young sculptors of that city are working.

Mr. Taft is the author of the *History of American Sculpture*, first published in 1903, and revised and brought up to date in 1923. This is of especial value, because with his rich experience he can speak with absolute authority on the subject.

LEONARD CRUNELLE

When Mr. Taft is away on his lecture tours, he is always on the lookout for young people of talent, and has made several

interesting discoveries. He has had the pleasure of helping to train some of them, and finally of seeing them become recognized artists. One of the most interesting of them is Leonard Crunelle, who works in a studio connected with Mr. Taft's, and whose figures of babies and men are becoming well known.

CYRUS EDWIN DALLIN

No sculptor represents the character of the Indian more truly than does Cyrus Edwin Dallin (1860—, b. Springfield, Utah). This is not surprising when one learns that he began to model them when he was but seven years of age. His father owned a mine in the mountains. One day, when young Dallin, then eighteen, was there working, the miners struck a bed of white clay. There was no more sifting ore for him that day. The Indian heads which he then modeled were so much admired by the miners that they sent them to a fair in Salt Lake City. There some wealthy ranchmen recognized their merit and made it possible for the young sculptor to go to Boston to study. He spent ten years in the studio of Truman Bartlett, father of Paul Bartlett (chap. XXII).

Mr. Dallin then went to Paris and studied under Chapu and Dampt. He had been there but a few months when Buffalo Bill arrived with his Wild West Show. Mr. Dallin says that nothing ever looked quite so good to him as those Indians and the horses peculiar to America's far West. Immediately he began to model them. It was not long before Rosa Bonheur, the French artist who painted the "Horse Fair," now in the Metropolitan Museum, New York, also heard of the Indian encampment and went there to paint, for she had long wanted to visit America and see for herself the strange native people and animals. Mr. Dallin said that for weeks she and he worked side by side, often from the same model.

The outcome of Mr. Dallin's work at that time is "A Signal of Peace," in Lincoln Park, Chicago. It represents a mounted Indian bedecked in feathered headdress which hangs far down over the horse's sides. He is sitting very straight and in one

hand holds the spear which bears the signal consisting of two eagle's feathers. It is a group of more than usual interest because of the sympathetic way it is rendered. It was awarded a gold medal at the Chicago Exposition, 1893.

This work was the first of a series of equestrian statues by Mr. Dallin, illustrating the feelings of the Indian from the time of the white man's arrival in America to the present, when the Indian race is all but extinct. The "Signal of Peace" represents the Indian friendly to the newcomers. The second of the series is "The Medicine Man," in Fairmount Park, Philadelphia, representing the wise man of the tribe, with horns on his head, coming on horseback to warn his people that they must not trust the paleface from across the great water. This was given a place of honor in the Salon, Paris, in 1899. The third is "The Protest." Here the Indian, in war dress, is protesting vigorously against the ruthlessness of the men who are taking his lands and frightening away his game. This was exhibited, in staff, at the Exposition in St. Louis, Mo., in 1904. The last and perhaps greatest of the series is "The Appeal to the Great Spirit," which is in the center of the green in front of the Art Museum, Boston. There sits the Indian, with outstretched arms and upturned face, appealing to the Great Spirit to save a vanishing race. This was given a gold medal at the Salon in 1909. It is interesting to note how the temperament of the horse in each of these statues corresponds with that of his rider. In "A Signal of Peace" he is friendly; in "The Medicine Man," suspicious; in "The Protest" he is ready to kick and bite, while in "The Appeal" his ears droop to the sides, showing that he, too, has found the world hard and is discouraged. Another of Mr. Dallin's equestrian statues of Indians is "The Scout," in Kansas City, Mo.

After Mr. Dallin's return from his years of study in Paris he lived for some time in Salt Lake City. While there he modeled the gilded bronze angel surmounting the Mormon Temple.

His bas-relief portrait of Julia Ward Howe represents that much-loved author of the "Battle Hymn of the Republic"

just as her friends like to think of her. The bronze statue of Sir Isaac Newton in the rotunda of the Library of Congress, Washington, D. C., and the Soldiers and Sailors' Monument in Syracuse, N. Y., are also by Mr. Dallin.

It is quite a shock to one who likes to think of Mr. Dallin as a sculptor of the Indian to find that, instead of living in the far West, he has for years made his home in Arlington Heights, Mass. If from that the conclusion is drawn that he has lost interest in the Indian, a visit to his studio quickly disproves this idea, for there not only do feather headdresses, blankets, and many other Indian things abound, but the visitor soon discovers there is no subject his host likes better to talk about than his old friends who used to wear them.

Either on the way to Mr. Dallin's studio, or when returning from it, the person in search of good sculpture should stop off at the Arlington Public Library, on the attractive grounds of which are found two of his conceptions, a bronze base for a flagstaff and an Indian statue of great charm. At one side of the library is a small pool, made by damming the tiny stream that runs through the grounds. On the edge of the pool is the life-size bronze "Indian Hunter" with hand raised to his mouth as if about to drink the water he has scooped up. The strong lithe form, the virile features, and the well-formed head from which hang long, heavy braids of hair, make a statue that, once seen, is long remembered with pleasure. The imposing statue of Massasoit on the bluff overlooking Plymouth Rock is also one of Mr. Dallin's strong conceptions.

That his technique is pronounced "primitive" by some writers is not an adverse criticism. The manner of work of too many of our sculptors who model the Indian is "too clever to be convincingly savage." Mr. Dallin's style is as suitable for picturing the Indian as was Copley's (chap. III) for portraying the dignitaries and dames whom he painted in colonial times. Mr. Dallin's portraits of the people of his own race are not unworthy, but it is in his interpretation of the Indian that he excels.

CHARLES GRAFLY

Charles Grafly (1862–1929, b. Philadelphia) began his training at the opposite end of the process from most sculptors. At the age of seventeen he entered a stone-carving establishment and there gained the practical knowledge that later became so valuable to him. After he had been there five years he studied both modeling and painting in the Pennsylvania Academy of the Fine Arts, Philadelphia, and in 1888 went to Paris, where he studied in the Académie Julian, at the École des Beaux-Arts, and under Chapu. Returning to America in the nineties he became a teacher of sculpture in the Pennsylvania Academy, a position which he held until his death. Since 1917 he also taught in the School of the Boston Art Museum.

Much of Grafly's work, such as "The Symbol of Life," and the "Fountain of Man," is symbolic and unusual in conception. The latter attracted much attention at the Pan-American Exposition, Buffalo. It represents a man facing both ways, back and front of the statue being exactly the same.

Grafly also modeled many portraits, among them several of his artist friends. At the Panama-Pacific Exposition, San Francisco, 1915, it was a pleasure to be able to go from Grafly's portrait of Mr. Redfield (chap. XII) to the room devoted to that artist's paintings. The "Pioneer Mother" by Grafly was given a prominent place at the Panama-Pacific Exposition. Ten American sculptors submitted designs for this statue which was suggested by the woman's board of the exposition. Though Grafly's conception is strong and excellent in composition and workmanship, and is typical of many of our pioneer mothers, it is not typical of the greatest of them. The ideal pioneer, at least, is a person who has had a vision, and who is willing and glad to work hard in order to make that vision real. Grafly's "Pioneer Mother" is somewhat stolid and the children are like her. This group is permanently placed in the civic center of San Francisco.

Grafly's modeling is always broad and suggestive. Mr. Taft says: "The very way in which the nails are not done is refreshing

to one wearied with monotonous, non-significant technique." Mrs. Herbert Adams says: "For style and workmanship and seizing of character any half-dozen of his busts would proudly hold their own if placed beside Rodin's male portraits in the Metropolitan Museum. Furthermore, they have the old-fashioned advantage of looking like the persons they represent, an advantage not always attained in the Rodin portrayals." She then says: "Perhaps a fairer tribute to Mr. Grafly's power would be to say that his busts need not fear comparison with the Saint Gaudens' 'Sherman,' that most spirited portrait of a war chief."

GEORGE GREY BARNARD

The manner in which the works of artists differ, each stamped with the characteristics of the man or the woman who created it, is interesting. In the works of few sculptors does one feel more strongly the personality and daring of the artist than in those executed by George Grey Barnard (1863 —, b. Bellefonte, Pa.). In early life he seems to have been much like other boys, only "more so." He loved nature and became a skilled taxidermist. In a local jewelry store he learned to letter and to engrave before he was sixteen years of age. He then entered the Art Institute of Chicago and began definite training to become an artist.

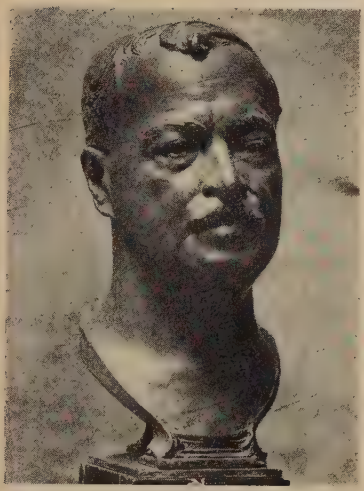
He went to Paris to study in 1883 with but $350, which he had received for a portrait bust. If one knew nothing about Mr. Barnard except his great earnestness and utter consecration to his work, he would be an inspiration even if success had not crowned his efforts, as it has. Such a person seldom fails. As a lad of twenty his expenses in Paris the first year were but $89, but he chose and prepared his daily food so wisely that he was well and in good heart at the end of that time. After studying at the École des Beaux-Arts for three years, he spent nine years more in Paris working by himself. At the exhibition of Mr. Barnard's work which was held in the Salon of the Champs de Mars in 1894, he was recognized as an artist of

unusual ability. To those who had known nothing of the long years of struggle, it seemed that a genius had been created in a day. He was immediately elected an associate of the Société Nationale des Beaux-Arts, and from that time his position has been with the foremost artists. He returned to America in 1896 and settled in New York City.

While in France, Mr. Barnard's favorite recreation was taking long tramps in the country. His keen eyes soon began to see things of beauty that others had overlooked. During the French Revolution, chapels and churches had been stripped of their ornaments, many of which came to be put to the most common uses by the peasants. Mr. Barnard found statues and columns of great beauty used to support rickety buildings or thrown on rubbish heaps. These he bought for a few centimes each from the peasants, who cared nothing for them. He shipped his treasures to New York and later arranged them in "The Cloisters" which he designed and helped to construct at 190th Street and Fort Washington Avenue. For several years this was open to the public, and the money received for admission was sent by Mr. Barnard to the families of French artists who were disabled or killed during the World War. In 1925 "The Cloisters" was purchased by the Metropolitan Museum for $600,000, that amount having been given for the purpose by John D. Rockefeller, Jr. It was formally opened as a branch of the Metropolitan Museum in May, 1926. A visit to this museum is like a trip to a treasure house in the Old World. Of it Elbert F. Baldwin says: "Outside of the Louvre and Cluny museums it may be the finest of any collection of French Gothic statues, bas-reliefs, capitals, and altar carvings."

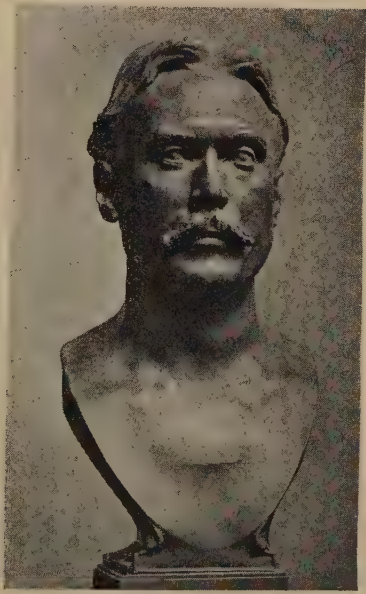
In most of Mr. Barnard's statues there is a hidden meaning. "The Two Natures," in the Metropolitan Museum of Art, New York, was suggested by the line "I feel two natures struggling within me" in one of Victor Hugo's poems. This statue represents two men, more than life size, struggling with each other. There is no grace of form or charm of expression in the

CHARLES GRAFLY:
PAUL WAYLAND BARTLETT



CHARLES GRAFLY:
CHILDE HASSAM

CHARLES GRAFLY:
EDWARD WILLIS REDFIELD



CHARLES GRAFLY:
W. ELMER SCHOFIELD

Photographs by courtesy of the artist

PLATE CLXXIII

Courtesy The National Commission of Fine Arts, Washington, D. C.

CHARLES GRAFLY: THE MEADE MEMORIAL

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GEORGE GREY BARNARD: PORTRAIT OF LINCOLN

PLATE CLXXV

GEORGE GREY
BARNARD: LINCOLN

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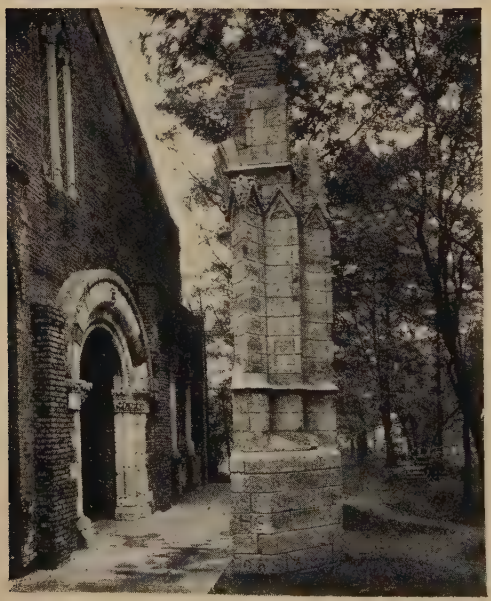


ENTRANCE TO
"THE CLOISTERS"

Dorr News Service, New York

composition. The group is neither pleasing nor satisfying, but it is so virile that it demands and holds the attention even against one's will. "The Hewer" is as interesting in conception and as strong in workmanship as "The Two Natures." In that statue the artist has pictured primitive man as he is forcing his way, stroke by stroke, into the light.

Mr. Barnard was the artist selected to execute the statues for the capitol in Harrisburg, Pa., the largest commission which at that time had been given to a sculptor in this country. The work consists of two groups—each containing about fifteen nude figures, which are approximately one and one-half times larger than life—one on each side of the steps leading to the front entrance. People are puzzled when studying these without an interpreter, as most do. The trained person recognizes the great beauty of many of the figures and the perfect rendering of all of them; the way they are grouped delights him; but he feels somewhat as Whistler (chap. VII) did when, after listening to a long piano recital, he was heard to mutter to himself, "Pshaw! What's it all about?" But the real seeker after knowledge does not stop there. He asks questions; he reads all he can find on the subject; he even goes to New York to interview Mr. Barnard; and finally, with the aid of a strong imagination, "the light begins to dawn," and he finds real pleasure and profit in further study of the figures, the process by which he reached that condition having been strangely similar to that by which he came to enjoy many of the poems of Browning. The Rockies and the Alps are difficult to climb, but fatigue is forgotten when the view from the summit unfolds before one's sight.

The following quotations may be helpful to others who also have wondered. A person questioned at the capitol said: "The figures in one group represent the joys of life, those in the other, the sorrows." Mary Trembly says they "are symbolic of man's mission and destiny on earth . . . . the groups representing Life, Death, Nativity, and Family." The figures in each group are in characteristic poses; the mother is caring

for her child; the husband is working to provide for his family; the youth, with the rapt expression, is listening to the voices of the Spirits of Good and Evil that are standing behind him. Another writer says: "Barnard is expressing in beautiful nude forms the psychic force found in work, love, order, law, charity, and civilization."

William Howe Downes says: "Barnard's mighty figures say to us that the fullness and intensity of life with all its splendor and grandeur are to be attained by giving; that selfishness is suicide; that the greatest idea of the ages is the idea of fraternity. There are mysteries, tragedies woeful, and lamentable things in his cosmos, it is true, but the note of ultimate triumph of all-conquering optimism predominates and seals him with the mark of his American nationality."

Mr. Barnard is said by another critic to have "originated a new symbolism . . . . that reminds one of the gospel that man is made in the image of God, that his capacities are god-like, and that no matter how far he may stray from the right way of life there is always hope for him."

These are from good authorities, but are they giving their own or Mr. Barnard's interpretation? They, too, must have taken a trip to Fort Washington Avenue, New York City, for they have truly suggested the dreams of the man who executed those great groups. Mr. Barnard said: "As capitol buildings are where laws are made and unmade, what could I have chosen better than to picture the broken and unbroken laws? When we break the laws we destroy ourselves as well as others. When we keep the laws we construct for ourselves and for others. The group to the right is my illustration of the law of destruction; these figures illustrate in various ways the burden placed upon the body and soul of the lawbreakers. . . . . It is simple psychology. . . . . The other group has for its background the fields of labor with men and women at rest after the day's work. . . . . The most art could desire is to stimulate, and the least, to aggravate or irritate. . . . . As the moon's mirror hangs between earth and sun, so the Arts stand between

God and man. They are a great responsibility, a record of man's conversation between himself and his Creator. . . . . Art is bread to the soul. The soul must be fed."

The work by which Mr. Barnard is best known is his heroic statue of Lincoln, presented to the city of Cincinnati by that generous patron of the arts, Charles Taft, brother of former President Taft. A replica of this statue was offered to the city of London and was accepted. The gift was strongly opposed by many prominent American citizens, who felt that the statue was not a worthy portrayal of our great president. It is doubtful if these objections would have been effective, had not Robert Lincoln, son of the President, entered his protest. He wrote a letter to the committee in which he expressed his appreciation of the great honor shown his father, but asked that the Barnard portrait should not be sent. After much controversy, the committee in charge decided to withdraw the offer of that statue and, instead, to ask the privilege of presenting a replica of Saint Gaudens' standing portrait of Lincoln (chap. XIX). The change was approved. The Barnard portrait that was to have gone to London has been erected in Manchester, England.

Mr. Barnard's portrait of Lincoln makes one wonder as much as do his groups in front of the capitol. No one has a word of adverse criticism for the workmanship. It is masterful. That is the reason why artists, almost to a person, approve of it. One wonders more at the attitude taken by Roosevelt, who said: "I congratulate Barnard with all my heart. He has given us Lincoln, the Lincoln we all know and love." The *Outlook* also took that side. In an editorial it states: "We believe that in days to come Americans will be as proud of this statue as the Venetians are of that wholly different type of the sculptor's art, the noble equestrian statue of Colleoni." To the people at large, however, it seems a cruel caricature of the man they love. The face does not express the characteristics which most people associate with Lincoln; the figure is slouching in pose, and the hands are clasped over the

stomach as if in distress. The feet are bumpy and ugly. The coat has a great wrinkle at the back of the neck and another coming from under the arms. Even the necktie seems to have joined the conspiracy, for it is clumsily knotted nearly halfway around to the side. The feelings of many when viewing this statue were soon expressed in the direct question, "Why?" In an endeavor to answer that question, Mr. Barnard has written a book. In it he says that, after looking long for a model for this statue, he found a man who satisfied him. The person chosen was not only tall and angular but a native of Kentucky, a man who had "been a rail splitter all his life." May not that last fact be the cause of much of the trouble, if trouble there be, with the statue? Lincoln was not a rail splitter "all his life." He had ideals and possessed the strength and character to achieve. That he was careless about his clothes is admitted, but all the photographs of him prove that on such occasions, at least, either he or Mrs. Lincoln did have a care. Had the great Lincoln himself stood before Mr. Barnard, the portrait would, without doubt, have been an achievement. This is not the first time that a strong artist has followed too carefully an unworthy model. Mr. French's ideas on the subject of models (chap. xx) will make this thought better understood. "It was not the wart on Caesar's nose that made him great," neither was it the lack of thought of his personal appearance that placed Lincoln at the head of this great nation. Nonessentials, however pronounced, should not be given first place in a portrait.

That Mr. Barnard can portray the face of Lincoln satisfactorily is proved by the heroic bust, fifteen feet high, which was still in his studio when I was there. In the spring of 1924 it was announced that four bronze casts of it are to be placed by different states on the Lincoln Highway. One doubts if the *Outlook's* prophecy regarding Mr. Barnard's Cincinnati statue of Lincoln will come true, but had that prediction been made of this colossal bust it would seem quite reasonable, for it is both satisfying in conception and brilliantly executed.

CHAPTER XXII

AMERICAN AND FRENCH TRAINING (*Continued*)

AMERICAN AND FRENCH TRAINING: MacMonnies — Bartlett — Kitson — Flanagan — Gutzon Borglum — Solon Borglum — Pratt — Quinn — Hinton — Perry — Calder — Mrs. Kitson — Mrs. MacNeil — Lukeman — Laessle (chap. XXIV).

FREDERICK WILLIAM MACMONNIES

The work of few sculptors possesses the dash and charm of technique found in that of Frederick William MacMonnies (1863 —, b. Brooklyn, N. Y.). People who find pleasure in studying causes, point to the fact that his mother was a niece of West (chap. III), nod their heads wisely, and say, "Blood will tell." Whatever the reason for his ability, it was evident so early that it surely was born with him. As Frederick MacMonnies' father lost his property during the Civil War, the boy early was obliged to support himself. At the age of sixteen, when a clerk in a jewelry store in New York City, he attracted the attention of Saint Gaudens (chap. XIX), who took him as an apprentice and was like a father to him for the five years that the boy remained in his studio. Of all his pupils, Saint Gaudens said that MacMonnies was the most unusual. During the time he was working under that master he spent most of his evenings studying in the National Academy of Design or in the Art Students' League.

When he was twenty-one, Mr. MacMonnies went to Paris to study; he also spent a short time in Munich studying painting. It was on his second visit to Paris that he entered the École des Beaux-Arts, and worked in the private studio of Mercié. His success in Paris was phenomenal almost from the first. The *prix d'atelier*, the highest award in France for which foreigners can compete, was bestowed on him two consecutive years.

The most important early statue by Mr. MacMonnies is the memorial to Nathan Hale erected in City Hall Park, New York, in 1891. This represents the young patriot, with hands and feet pinioned, awaiting execution by the English. On the pedestal are carved his last words: "I regret that I have but one life to lose for my country." This is a beautiful and impressive statue. Of it Mr. MacMonnies said: "I wanted to make something that would set the bootblacks and little clerks around there thinking—something that would make them want to be somebody and find life worth living."

The early work by which he became best known was the Columbia Fountain at the Columbian Exposition in Chicago. This important commission was first offered to Saint Gaudens, who was so busy that he asked the committee to give it to MacMonnies. As he was anxious to have this as good as possible he spent the entire $50,000 that he received for it in its execution. It represented a great boat in which sat Columbia on a high throne supported by cherubs. The rowers were beautiful female figures; on one side they symbolized the arts; on the other agriculture, science, industry, and commerce. At the stern stood Father Time. That Columbia was more typically French than American seemed unfortunate, but, taken as a whole, the fountain was one of the wonders of the Exposition, and even the most critical pronounced it a great achievement.

The statue in the entrance hall of the Boston Public Library is another of Mr. MacMonnies' "sparkling" pieces. It represents Sir Henry Vane, fourth governor of the Massachusetts Bay Colony. The "Shakespeare" in the Library of Congress is also of unusual interest. Not only was careful study given to the character to be shown in the faces of both these statues, but every effort was made by Mr. MacMonnies to have the costumes true to those worn at that period.

His "Bacchante with Infant Faun" was modeled for the court of the Boston Public Library. When it was finished the trustees refused to accept it because they felt that such a figure

was inappropriate for the place. It is now in the Metropolitan Museum, and replicas of it are to be found in the Boston Museum and in Paris. This was the first statue by an American sculptor to be purchased by the French government. It represents a young woman dancing, with the faun held high on one arm. The figure is grace itself, and full of life and daring; it is executed with great skill, but after studying it carefully one quite agrees with Caffin who says: "There is just a little too much protestation of skill in the whole conception, just as there is too much protestation of hilarity in the girl's face. Her gaiety is hysterical, the composition lacking in artistic sanity." On the other hand, Saint Gaudens admired it greatly and considered this statue and that of "Shakespeare" MacMonnies' greatest works.

The sculpture on the Brooklyn Memorial Arch at the principal entrance to Prospect Park is by Mr. MacMonnies. The groups on the piers represent the army and navy. On the top of the arch is "America" in a chariot, bearing aloft a banner, her approach being heralded by winged Victories. At another entrance to the park are his "Horse Tamers," colossal in size and truly powerful. In "Bacchante" and in the Prospect Park compositions, the influence of French artists is strongly felt. Most Americans feel in them an excess of animation, but they are greatly admired by French critics.

Mr. MacMonnies has also done several equestrian statues. Among them are those of Theodore Roosevelt and General McClellan, both in Washington.

In 1916, a group of Americans conceived the idea of presenting a statue to France to commemorate the battle of the Marne. France accepted the offer and selected for it a plot of seven acres on a bank overlooking the Marne. Mr. MacMonnies was chosen to execute the statue. He has refused all remuneration for the work. It will be his gift of love to the country where he studied and resided for several years.

When "Civic Virtue" was unveiled in City Hall Park, New York, in 1922 it was criticized by the public as severely as

had been Barnard's "Lincoln" (chap. xxi) or MacMonnies' "Bacchante." "Virtue" is represented by an athletic, splendidly modeled male figure. On the base at his feet, figures of women and snakes seem grouped quite indiscriminately. The meaning is perfectly clear, but after studying the man's face one questions whether he is really worthy to represent civic virtue. Did Mr. MacMonnies' interest in the athlete posing for him cause him to forget the ideal figure he was supposed to render? It is true that, as commissions have piled higher, Mr. MacMonnies has allowed himself to rely more and more on his model until in several of his compositions the ideal is lost and the real figure is disappointing. Although in his recent work there is little of the depth and seriousness that mean so much to us in the works of Saint Gaudens, and none of the spirituality and sensitiveness that delight us in the statues and bas-reliefs of French and Adams, we find in it a peculiar sparkle and a daring which, combined with his splendid technique, place Mr. MacMonnies in the foremost ranks of American sculptors.

It will be recalled that the great teacher Howard Pyle (chap. x) thought foreign study harmful to American art students. Few people then agreed with him, but there is no doubt that some of our artists remained in Europe too long for the good of their art. Roosevelt once said: "Art must follow the marked trails of a people, must express the blossoming of a nation." Mr. MacNeil (chap. xx) says: "To do this the sculptor must live in and be a part of his country." The hope is that Mr. MacMonnies and the many other American artists who returned to their native land during the World War will, like Saint Gaudens, come so to love the "peculiar smell of America" that their work, like his, will come so to differ from that done in Europe that the only adjective that will correctly describe it will be "American."

PAUL WAYLAND BARTLETT

Paul Wayland Bartlett (1865–1925, b. New Haven, Conn.) was a son of Truman Bartlett, the sculptor under whom

PLATE CLXXVI

FREDERICK WILLIAM MacMONNIES:
NATHAN HALE

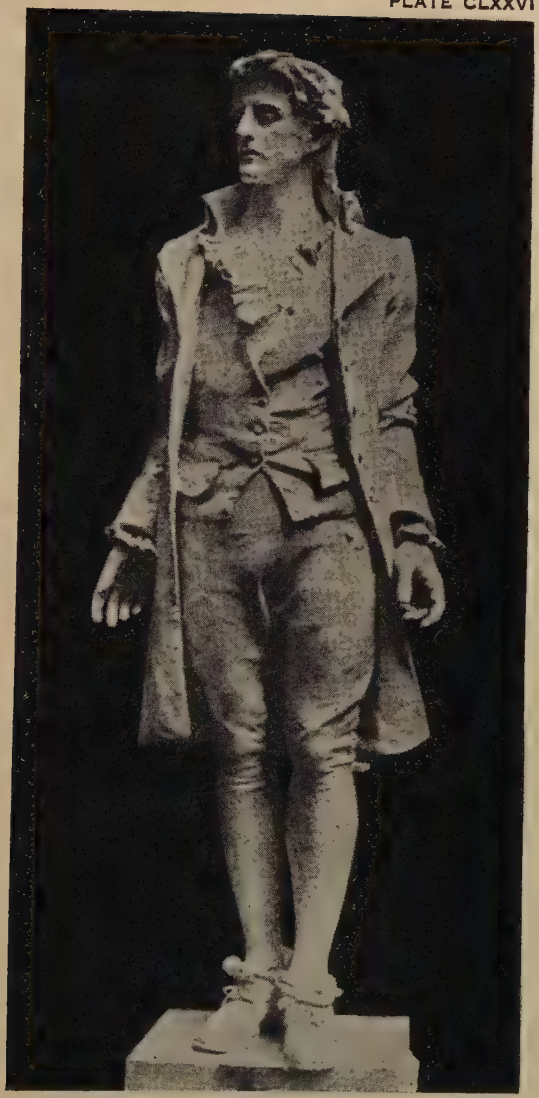


PLATE CLXXVII

FREDERICK WILLIAM MacMONNIES:
SHAKESPEARE

FREDERICK WILLIAM MacMONNIES:
BACCHANTE

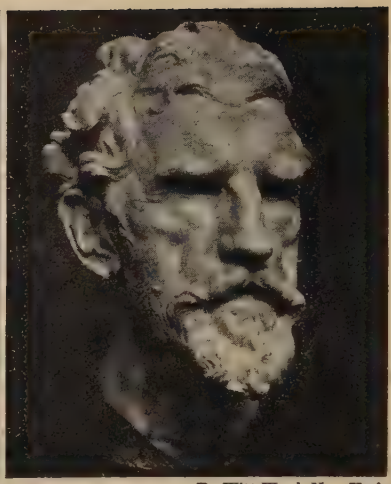
JOHN FLANAGAN:
APHRODITE

Courtesy of the artist

PAUL WAYLAND BARTLETT: LAFAYETTE

Dorr News Service, New York

PAUL WAYLAND BARTLETT: MICHELANGELO (FRAGMENT)



De Witt Ward, New York

JOHN FLANAGAN: AUGUSTUS SAINT GAUDENS

Courtesy J. Arthur Limerick Co., Baltimore. Dorr News Service, New York

PAUL WAYLAND BARTLETT: BENJAMIN FRANKLIN

Mr. Dallin (chap. xxi) began his training. When Bartlett was but a boy he was taken to Paris by his parents. One day, while in the garden at his favorite occupation of modeling, the sculptor Frémiet saw his work and was so impressed with its unusual promise that he offered to give the boy instruction in drawing and sculpture. So rapidly did he advance that when he was but fourteen years of age a bust he modeled of his grandmother was exhibited in the Salon, and a year later he entered the École des Beaux-Arts.

For some time Bartlett was most interested in animal sculpture. "The Bohemian Bear Tamer" in the Metropolitan Museum of Art, New York, was exhibited in the Salon in 1887 and received honorable mention. This is especially good in action. Later he was particularly interested in modeling and casting small bronzes, such as beetles, frogs, and turtles, in which he experimented much in color and obtained beautiful effects, some of them seeming more like jewels than metal. A collection of these which was exhibited in the Salon in 1895 won him more honors.

Bartlett's "Columbus" and "Michelangelo" in the Library of Congress, Washington, D. C., are about as nearly satisfying as it is possible for such statues to be made. "Columbus," serious and thoughtful, clad in a great cloak, looks ready for his long voyage, while "Michelangelo" represents the great sculptor, painter, poet, and architect, strong of face, hand, and body. He is garbed in short trousers and a coat of full sleeves and flaring skirt, with a big leather apron tied about his waist. He looks, in fact, the great man that he was.

The equestrian statue of Lafayette by Bartlett was presented to France by the school children of America. It now stands in the Place du Carrousel, one of the most coveted sites for a statue in Paris. Bartlett said that this statue "represents Lafayette offering his sword and services to the American colonists in the cause of Liberty." The figure pictures him garbed in the rich embroidered costume of a noble officer. The horse is represented with mane and tail braided in the style

of that time in France. The entire statue is decorative and harmonizes perfectly with its surroundings. A staff copy of this was in the center of the great rotunda of the Art Palace at the Panama-Pacific Exposition, San Francisco.

When it was decided to place a group of figures in the pediment of the house wing of the Capitol at Washington, D. C., the National Sculpture Society submitted a list of sculptors who were worthy of such an important commission. Bartlett was the one selected by the committee. The subject which he chose to portray was the "Apotheosis of Democracy." In the center Genius is represented protected by Peace. The figures on the sides represent the different occupations. Those at the ends symbolize the Atlantic and Pacific oceans. They are so arranged as to give interesting masses of light and shade.

Bartlett modeled the group designed by Ward (chap. XVIII) for the pediment of the New York Stock Exchange. Bartlett also designed and modeled the six figures, eleven feet in height, on the façade of the New York Public Library, Fifth Avenue, and the statue of Benjamin Franklin which was given such signal honors in 1921 when public meetings were held in New York, Boston, and other places through which it was taken from Baltimore, where it was cast in bronze, to its final location in Waterbury, Conn.

That the achievements of Bartlett are highly appreciated by French critics is shown by the fact that at the age of thirty he was elected Chevalier of the Legion of Honor. Before his death nearly all the honors within the gift of that nation and the United States were bestowed upon him.

HENRY HUDSON KITSON

Henry Hudson Kitson (1865—, b. Huddersfield, England) began his art training in Boston under his brother Samuel, and later studied in the École des Beaux-Arts.

Mr. Kitson has exerted a wide influence on American art through his teaching in Boston, where many of our sculptors who are doing strong work studied under him; among the most

noted of them are Alice Ruggles, who became his wife and is discussed later in this chapter, and Anna Hyatt (chap. XXIV). Among Mr. Kitson's important works are the Iowa State Monument in Vicksburg National Park, Mississippi; the memorial to the American painter, William Morris Hunt, in Boston, and the Hayes Memorial Fountain, Providence, R. I.

JOHN FLANAGAN

When attending an exhibition of medals, it is interesting first to look at them without a catalog, decide which are most attractive, and then find out how many of them were done by the same sculptor. The outcome of this game has been the same so many times that it is safe to class John Flanagan (1866—, b. Newark, N. J.) among the strongest of modern medalists. The sculptor of today does not model a medal or coin the size it is to be when finished, but makes it several times larger, the desired size being obtained by the use of a modern invention known as the reducing lathe.

Mr. Flanagan's early art training was in the studios of Saint Gaudens (chap. XIX) and Bartlett. Later he went to Paris and studied under Chapu, Falguière, and others. Mr. Flanagan is well represented in American museums and at exhibitions where medals are shown. At the Panama-Pacific Exposition, San Francisco, 1915, was a case containing thirty-eight of his medals. Of these medals, the one that then gave most pleasure and remains most distinctly in memory is the medallion portrait of Walt Whitman; though so small it is an excellent characterization.

The gold medal which was presented to Verdun, France, by the people of the United States as a mark of their appreciation of the valor of its defenders during the World War, was designed by Mr. Flanagan. It is four inches in diameter. The struggling giants on the obverse and the buildings on the reverse are modeled with great vigor. Though Mr. Flanagan is known best as a medalist, he does not confine himself to that class of work. He designed the monumental clock in the Library of

Congress, and the large reliefs on the public library, Newark, N. J. Mr. Flanagan also works in the round. Among the best of his portraits is the bust of Saint Gaudens (chap. XIX).

The peculiar charm in Mr. Flanagan's work is due largely to the simplicity of his technique, and to his ability to combine delicacy and refinement with strength.

GUTZON BORGLUM

It is not often that a family produces two great sculptors in a single generation. Such, however, was the case in that of a Danish wood carver by the name of James de la Mothe Borglum, who with his young wife came to America in the early sixties. The people in the far West where they located cared nothing for Borglum's carvings but they often needed a physician, so he gave up his art, studied medicine, and became the trusted "family doctor" of that region.

The spirit of art is tenacious; though pushed aside and neglected by the father it did not die but appeared with greater virility in the sons. The elder, Gutzon Borglum (1867—, b. Idaho)[1] began carving crucifixes and copying the religious pictures in the books he studied when he was a child attending a Roman Catholic school.

His training in art was begun in the Art Academy, San Francisco, under Keith (chap. IV), and was continued in the Académie Julian in Paris where he studied both painting and sculpture. After a year in Spain he returned to America for a short time, then spent several years in London, where he exhibited his work and became a member of the Royal Society of British Artists. His ability in both painting and sculpture was also recognized by the French, who made him a member of the Société Nationale des Beaux-Arts. Since his return to America in 1902 he has devoted himself chiefly to sculpture. His early statues were largely of western people and animals, but each year his art is becoming more universal; in fact, the wide range of his work is unusual. It seems scarcely possible

[1] The exact place of Mr. Borglum's birth is not known as he was born on the plains before settlements were made.

Courtesy The Newark Museum Association, Newark, N. J.

GUTZON BORGLUM: PORTRAIT OF LINCOLN

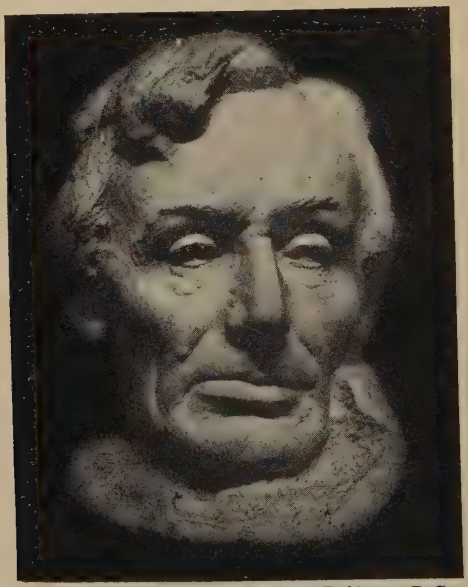
Courtesy of the artist

GUTZON BORGLUM: OLD TRAIL DRIVERS

PLATE CLXXXI

Courtesy The Metropolitan Museum of Art, New York

GUTZON BORGLUM: MARES OF DIOMEDES



Leet Brothers, Washington, D. C.

GUTZON BORGLUM: PORTRAIT BUST OF LINCOLN

that the same person modeled the "Mares of Diomedes" and "John Ruskin," both in the Metropolitan Museum of Art, New York. In one he has pictured the onward rush of wild horses; in the other the repose which comes at the close of a long life well spent. It is also interesting to compare these with his statue entitled "The Wonderment of Motherhood," a beautiful nude looking intently at the infant in her lap.

Probably nothing that Mr. Borglum has done is so well known or so much appreciated as his "Lincoln" in Newark, N. J., which is the most democratic statue of that most democratic of men. It represents him seated on a bench, where he is in very fact one of the people; for the children, white and black, have played about him so much, sitting in his lap or on his high hat on the bench beside him, that the bronze has become highly polished and gleams in the sunlight like the gem it really is. Mr. Borglum's heroic head of Lincoln, which was placed in the Rotunda of the Capitol at Washington by an act of Congress, was carved by him directly in the marble; this also is a strong and characteristic portrait.

In 1923 Mr. Borglum began work on a memorial to the Confederate armies to be carved on Stone Mountain, a granite bowlder about seven miles in circumference located sixteen miles from Atlanta, Ga. It was planned to have the main part of this memorial consist of a frieze about one-fourth of a mile long and two hundred feet high containing portraits of many Confederate generals. Unfortunate differences arose between Mr. Borglum and the committee in charge of the work, and in 1925 the contract was nullified. This was not caused by any criticism of the design, which is universally agreed to be strong and excellent, but so incompatible did the artist and the committee become that it was thought unwise for them longer to work together. Mr. Borglum designed a Stone Mountain half-dollar which was minted and in circulation for a time at an advanced valuation to help defray the expense of the memorial. After much controversy, Mr. Lukeman, discussed later in this chapter, was chosen to execute the memorial.

Mr. Borglum's equestrian statue of General Lee on Stone Mountain was unveiled in 1924. It is one hundred and fifty feet in height, the head of the horse being thirty feet long; the depth of modeling ranges from four to twenty feet; other figures were roughed out but not completed.

One of Mr. Borglum's recent works is the monument "Old Trail Drivers," for San Antonio, Tex., a memorial to the men who went "up the trail" in the late sixties and early seventies when the herds of Texas were driven to Kansas and the Northwest to furnish food for the people moving westward, and to stock the ranches. This economic condition is well described in *North of 36* by Emerson Hough.

Mr. Borglum is now at work on the modeling of the heroic half-length portraits of Washington, Jefferson, Lincoln, and Roosevelt on the precipitous slope of Mount Rushmore in the Black Hills of South Dakota. The figures on the mountain, which rises to an altitude of 7,242 feet, will be visible for miles. The monument was formally dedicated by President Coolidge in August, 1927.

SOLON BORGLUM

The life of Solon Borglum (1868–1922, b. Ogden, Utah) differed greatly from his brother's. Until he was twenty-six he lived on a ranch, where he hunted much and, although he knew nothing about art, made many sketches of animals which are full of action and startlingly true to life. When Gutzon Borglum returned from his study in Paris and saw those sketches he induced his brother to dispose of his ranch and begin art study with him in California. After about two years Solon Borglum entered the Cincinnati Art School, and from there went to Paris where he studied under Rebisso and Frémiet. His "Lame Horse," exhibited soon after at the Salon, received much favorable notice and brought him honorable mention.

Solon Borglum returned to New York in 1900, skilled in his art but otherwise unaffected by foreign study. He went

to France a breezy, whole-souled western American. He returned the same kind of a man. The subjects he depicted are also truly American, and their execution is strong and individual. Sometimes his statues express much action, as in "One in a Thousand," a man on a bucking western horse. In others the repose is more dramatic than action could be. "The Blizzard" shows a horse lying down with his rider close to him, trying to withstand the terrible blasts of the tempest. In "Burial on the Plains" the sand is drifting higher and higher about the two travelers lost in that uncharted vastness. Truly, he must have "suffered and felt the life he depicted."

Solon Borglum's work can be divided into two distinct classes: the western group, and those showing deep spiritual insight. To the latter class belongs his "Little Lady of the Dew" in which he has, as one critic says, "expressed his high idea of purity and the holiness of the human body." His work is the most truly impressionistic of any of our sculptors. In his statues "Napoleon" and "Washington at Valley Forge," shown at the Exhibition of American Sculpture in New York in 1923, much is expressed without a suggestion of detail.

Solon Borglum fought in the World War without rank. He was cited several times for bravery, and was awarded a medal from France for distinguished service. He was one of that band of brave Americans who so nobly held Chateau-Thierry against the Germans. Though he lived several years after the war, his work in France caused his death.

As a teacher he is remembered with strong affection by his many pupils. He never tried to impress his ways upon them, but always strove to develop what was worth while in each.

A beautiful window, designed by D. Putnam Brindley and executed in the Lamb Studios (chap. II), was dedicated to the memory of Solon Borglum in 1922. It is in the vestry of St. Mark's Church, New Canaan, Conn., where for years he had been a faithful member.

The *Craftsman* says: "There is that in Solon Borglum's work which challenges the shams and insincerities of our

drawing rooms, and which makes the money-getting occupation of our trammeled lives seem suddenly trite. His art is not the expression of his personality but of that part of the universe by which he was environed and is therefore as untrammeled as nature."

BELA L. PRATT

Bela L. Pratt (1867–1917, b. Norwich, Conn.) when sixteen years of age began his definite art study at the Yale School of Fine Arts, studying under J. F. Weir (chap. XI) and others. Later, at the Art Students' League, New York, Pratt studied under Saint Gaudens (chap. XIX), Elwell (chap. XXI), Chase (chap. VIII), and Cox (chap. IX). In Paris he worked under Chapu and Falguière. Pratt returned to America in 1892, well trained and thoroughly in love with his work.

He first became known to the public by his groups and reliefs for the Columbian Exposition, Chicago; for the Library of Congress, Washington, D. C.; and for the Pan-American Exposition, Buffalo, N. Y. He also modeled the large decorative panels high on the façade of the Opera House, Boston, in which the figures are in high relief, nearly white, and against a blue background.

Few of Pratt's statues appeal to people more strongly than does the memorial to Nathan Hale (Plate CLXXXVII) in front of Connecticut Hall where Hale roomed when a student at Yale. It is interesting to compare this with the wholly different conception of Hale by Mr. MacMonnies. Another of Pratt's statues which impresses one in much the same way is the heroic figure of a Spanish-American War soldier erected at St. Paul's School, Concord, N. H., in honor of the one hundred and twenty St. Paul's boys who fought in the Spanish-American War. The beautiful figures at the entrance of the Boston Public Library are also the work of Pratt; one represents "Art," the other "Science"; they are worthy of that honored location.

Pratt has also modeled many portraits of noted men of his time. Of them, none has been so much discussed as the heroic

SOLON BORGLUM: "BUCKY" O'NEILL

Courtesy Mr. J. S. Acker, Prescott, Ariz

SOLON BORGLUM: ON THE BORDER OF THE WHITE MAN'S LAND

PLATE CLXXXIII

A. B. Bogart, New York

SOLON BORGLUM: "ONE IN A THOUSAND"

From a "Thistle" Print. Copyright Detroit Publishing Co.

BELA L. PRATT: YOUNG MOTHER

PLATE CLXXXV

BELA L. PRATT: ALEXANDER HAMILTON

BELA L. PRATT: PHILLIPS BROOKS

ROLAND HINTON PERRY: FOUNTAIN OF NEPTUNE

standing figure of the great Boston preacher, Phillips Brooks. A group of people in Boston who did not like the memorial to Phillips Brooks designed by Saint Gaudens (chap. XIX) raised $35,000 and asked Pratt to model a portrait statue of him. It was approved by the committee and is pronounced an excellent likeness by many who knew Bishop Brooks, but it was not allowed to take the place of the other memorial as had been the original idea of the committee. After being erected on several different sites in Boston it was given to Andover, Mass., in 1924, where it has been erected on the village green. After studying this statue for some time a man turned to the sculptor and remarked: "You have brought back my friend to me." Surely no greater compliment could be given to a portrait. In this, as in the Hale memorial, one feels that Pratt has indeed given us the character of the man. The bust of Phillips Brooks, which he made some years before, is owned by Harvard University.

Pratt's Civil War memorials of special merit include that to the army nurses in the State House, Boston, and "Andersonville Prison Boy," erected in Andersonville, Ga., in memory of the many brave boys and men who perished in that prison.

Pratt made the design on our two-and-a-half- and five-dollar gold pieces. These are the only modern coins on which the design is incised. This is known as intaglio modeling. These were the first of our coins on which the stars on the obverse have five instead of six points, and they are our only coins without a raised margin, that being unnecessary when the design is incised. For some reason, perhaps because they are so unusual, these designs have not been generally admired, but there is real merit in the modeling, especially in the Indian headdress.

Pratt modeled a number of ideal nudes. Of them none is more beautiful than "Echo" and "Young Mother." "Echo" is one of the most cherished possessions of Pratt's family. Surely he could have received his inspiration for that beautiful figure from no other place than Echo Mountain, that wonderful

spot halfway up Mt. Lowe in California, where Echo seems indeed a real person. "Young Mother" is a statuette of a mother seated on the floor with her baby in her arms, its tiny figure partly concealed by the mother's long hair. It is carved in the purest marble and is a work of rare beauty and charm.

The composition that is considered by many critics to be Pratt's greatest is "The Whaleman," a monument to native seafarers erected at New Bedford, Mass. In it a whaleman is portrayed poised at the prow of a boat ready to hurl his long harpoon.

The statue upon which Pratt last worked was the heroic figure of Alexander Hamilton, presented to Chicago by the Hamilton Club of that city and erected in Grant Park near the Art Institute of Chicago. Here again Pratt has portrayed a great man worthily.

EDMOND T. QUINN

Edmond T. Quinn (1868—, b. Philadelphia) is especially successful in portraying people of highly imaginative temperament. He received his art training in the Pennsylvania Academy of the Fine Arts, Philadelphia, and under Jean Antoine Injalbert in Paris.

After he had modeled portraits of Edgar Allan Poe, Allan Pollock, Francis Wilson, and other men of genius, he was selected by the Players Club to be the sculptor of the Booth memorial. This statue, which represents Booth as Hamlet, has been placed in Gramercy Park, New York City. The unaffected way in which Mr. Quinn goes about his work and the truth of his interpretation have given him a high place among the portrait sculptors of our time.

CHARLES LOUIS HINTON

Charles Louis Hinton (1869—, b. Ithaca, N. Y.) began his art study at the National Academy of Design, then went to Paris where he worked under Gérôme and Bouguereau, and later at the École des Beaux-Arts. Mr. Hinton is a portrait

painter, an illustrator, a mural decorator, and a sculptor. Among his most important pieces of sculpture are the statues "Henry Hudson" and "Call to Arms," the latter in the Smithsonian Institution, Washington, D. C.

ROLAND HINTON PERRY

On approaching the Library of Congress one of the first things noticed is the "Fountain of Neptune" which is between the great staircases leading to the front entrance. This is the work of Roland Hinton Perry (1870—, b. New York City), whose art education was received at the École des Beaux-Arts and in the Académie Julian, Paris.

Among his other important works are the statue on top of the dome of the capitol at Harrisburg, Pa.; the lions for Connecticut Avenue Bridge, Washington, D. C.; the statue of General Curtis, Ogdensburg, N. Y.; the monument to General Wadsworth at Gettysburg, and the "Rock of the Marne" in Syracuse, N. Y.

ALEXANDER STIRLING CALDER

The acting chief of the Department of Sculpture at the Panama-Pacific Exposition, San Francisco, was Alexander Stirling Calder (1870—, b. Philadelphia), who also made a number of the important statues there, among them the "Fountain of Energy."

His father, Alexander Milne Calder, was a sculptor who came to America from Scotland and settled in Philadelphia. Young Calder's art training was received under his father in the Pennsylvania Academy of the Fine Arts, and in Paris, where he studied under Chapu and Falguière.

Mr. Calder is now an instructor in the National Academy of Design and the Art Students' League, New York. Among his most important works are the "Washington" on one side of the Washington Arch at the foot of Fifth Avenue, New York; the Lee memorial, Laurel Hill Cemetery, Philadelphia, and the heroic statues of Witherspoon, Whitman,

and Davies which, with statues of three other representative Presbyterians, are over the entrance of the Witherspoon Building, Philadelphia.

His greatest honor was the grand prize at the Alaska-Yukon-Pacific Exposition, held in Seattle, Wash., in 1909.

ALICE RUGGLES KITSON

Alice Ruggles (1871—, b. Brookline, Mass., m. Henry Hudson Kitson [discussed earlier in this chapter], 1893) studied under Mr. Kitson, who recognized her unusual talent. Later she went to Paris and worked with Dagnan-Bouveret. While there she had the distinction of being the first American woman to be given honors at the Salon.

Mrs. Kitson is noted chiefly for her monumental statues, among the best being the Massachusetts State Monument in the National Military Park, Vicksburg, Miss.; "The Minute Man of '76," Farmington, Mass., and the monument erected in honor of the students of the University of Minnesota who served in the Spanish-American War.

She and her husband collaborated in the General Stephen Lee Monument at Vicksburg, Miss., and in the Patrick Collins Monument, Boston. Their conceptions are strong and executed in a simple, straightforward manner, giving to their statues truly decorative and monumental qualities.

CAROL BROOKS MACNEIL

Another sculptor who became the wife of an American artist is Carol Brooks (1871—, b. Chicago, m. Hermon MacNeil [chap. xx], 1895). After she had studied under Mr. Taft (chap. xxi) at the Art Institute of Chicago, she went to Paris where she studied with Mr. MacMonnies (page 365) and also under Injalbert.

Mrs. MacNeil is best known for her ideal statues of children. Her "Water Baby," a chubby tot partly submerged in the wave which forms the base of the composition, is especially attractive.

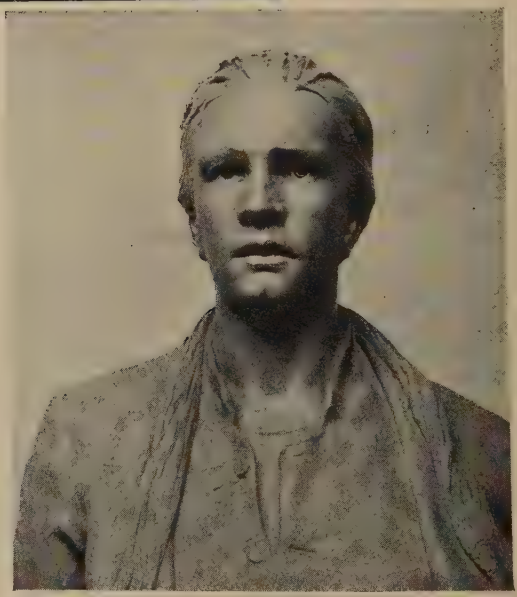
Dorr News Service, New York

HENRY AUGUSTUS LUKEMAN: HONOR ROLL

PLATE CLXXXVII

HENRY AUGUSTUS LUKEMAN:
BISHOP FRANCIS ASBURY

Courtesy *The American Magazine of Art*, Washington, D. C.



BELA L. PRATT:
MEMORIAL TO NATHAN HALE (FRAGMENT)

Courtesy Yale University

Photograph by George Dudley Seymour, New Haven, Conn.

HENRY AUGUSTUS LUKEMAN

A unique equestrian statue by Henry Augustus Lukeman (1871—, b. Richmond, Va.) was erected in Washington, D. C., in 1924. It is of Francis Asbury, founder of the Methodist Episcopal church in America. Before this, practically all equestrian statues were of war heroes, usually generals, or of Indians. An artist would scarcely picture a great bishop of today on horseback, for the pose should be appropriate. Mr. Lukeman chose this pose for Bishop Asbury because most of his life was spent as a circuit rider, when his faithful horse was not only his means of conveyance but his study as well.

Much is suggested in this statue—the thin figure of the man with the characteristic "students' stoop," the great cape and long leggings to protect from the storm, the wide-brimmed hat to shield from the sun, and the Book held open in one hand while the other holds the reins. Going closer, eyes accustomed to the faces of the men of today linger long and a bit curiously on the features of this religious leader of colonial times. The long hours spent in meditation and communion with the Father on those slow journeys have left their mark, as have also the hardships he endured. If this "biography" of Bishop Asbury is a true one, as it seems to be, he got more of peace but less of joy out of his work than do the Christian leaders of today. The character of the horse also is appropriate and well rendered. He is kind, cheerful, and slow, for he has deliberately stopped to frighten the flies from his leg with his head. To a casual observer this statue may seem of little interest, but one who studies it carefully will recognize in it a work of unusual distinction. Mr. Lukeman's technique is not sparkling, but it is adequate and well suited to this subject, which evidently appealed to him strongly.

Mr. Lukeman's art training was begun in the National Academy of Design, New York City. He then took a course in anatomy at Bellevue Hospital and studied under Mr. French (chap. xx). Later he spent some time in Paris, where he worked in the École des Beaux-Arts under Falguière, and, to

prepare himself better for architectural sculpture, took a course in architecture. On his return to America he became assistant to Mr. French.

Before Mr. Lukeman went to France he had been associated with the sculptors working on the groups for the Columbian Exposition, Chicago. Soon after his return he began work for the Pan-American Exposition, Buffalo, N. Y., where the groups "Peace" and "Power" on the memorial bridge were modeled by him. For the Louisiana Purchase Exposition, St. Louis, he designed a beautiful group entitled "Music," and four figures symbolizing speed, heat, light, and power.

Mr. Lukeman's "Manu," the lawgiver of India, in the Appellate Court Building, New York City, is typical of his architectural work. The heroic bronze group, part of the "Honor Roll" erected in Prospect Park, Brooklyn, by Mr. W. H. Todd, in memory of the 2,758 men and women from that borough who made the supreme sacrifice in the World War, was also modeled by Mr. Lukeman. It represents a young soldier, and just back of him the Angel of Death with her sad face veiled.

In 1925 Mr. Lukeman was selected by the trustees of the Stone Mountain Confederate Memorial Association to execute the memorial begun by Gutzon Borglum which was discussed earlier in this chapter. Mr. Borglum's plans have been abandoned and new ones are being made by Mr. Lukeman. One marked change will be to represent the horses in action instead of in repose, as in the previous plan. The final outcome will be awaited with interest.

CHAPTER XXIII

CHIEFLY NATIVE LAND OR GERMAN AND AMERICAN TRAINING

NATIVE LAND OR GERMAN TRAINING, FOLLOWED USUALLY BY AMERICAN: Niehaus — Martiny — Rhind — Konti — Bitter — Roth (chap. XXIV) — McKenzie — The Piccirilli Brothers — Brenner — Laurie — Korbel — De Francisci.

All but two of the artists mentioned in the heading of this chapter were born in another country. Niehaus and Roth were born in America and chose to study in Germany for the same reason that Saint Gaudens (chap. XIX) chose France — the influence of the father who was born there.

CHARLES HENRY NIEHAUS

Charles Henry Niehaus (1855 —, b. Cincinnati) received his early art training in the McMicken School, Cincinnati, and then spent some years studying in the Royal Academy, Munich. He returned to America just after the death of President Garfield and was given two important commissions by his state for portrait statues of the martyred president: one for the Capitol, Washington, D. C., the other for Cincinnati. While working on these statues he felt so strongly the need of more technical training that as soon as they were completed he went to Rome for further study. Since his return to America in 1885, he has made his home in New York City. Because of the merit of his work in Rome he was elected Fellow of the Associazione della Artistica Internazionale di Roma.

Mr. Niehaus also modeled the portrait statue of McKinley in front of his mausoleum, Canton, Ohio; the statues of Moses and Gibbon in the Library of Congress, Washington, D. C.; and "The Driller," which was erected in Titusville, Pa., as a memorial to Colonel Edwin L. Drake who in 1859 sank the first paying oil well in that great oil-producing state.

The greatest achievements of Mr. Niehaus are generally recognized to be the Hahnemann memorial in Washington, D. C., in which the seated portrait statue of Dr. Hahnemann is executed with great dignity and simplicity of treatment; and the national monument to Francis Scott Key, author of "The Star-Spangled Banner," which was erected in 1917 at Fort McHenry, Baltimore. Mr. Niehaus obtained this commission through a competition entered into by many sculptors. The memorial consists of a heroic statue of Orpheus, a beautiful nude figure, full of life and action, playing on a primitive stringed instrument which he holds at his left side. The figure is mounted on a large cylindrical pedestal around which are figures in bas-relief representing music and the dance, and in front a bas-relief portrait of Key.

PHILIP MARTINY

So many of our sculptors and painters are represented in the Library of Congress, Washington, D. C., that as our acquaintance among them broadens, our enjoyment of that beautiful building is increased greatly. The sculpture on the grand staircases, nude figures of the most bewitching elves and infants each representing some art or industry, is the work of Philip Martiny (1858–1927, b. Alsace, France).

After studying art at various studios in France, he came to America in the eighties, studied with Saint Gaudens (chap. XIX), and became one of his trusted assistants; in fact, it was he who helped Saint Gaudens out of one of his greatest difficulties during his modeling of the "Shaw Memorial." To keep so large a mass of clay in working condition was impossible; it seemed to take fiendish delight in being either too wet or too dry. Finally, Saint Gaudens went to Martiny with his trouble and Martiny evolved a modeling wax much less expensive than that made in France. This came to be known as the American plastolene, and is now in common use.

Among Martiny's best works are the McKinley Monument, Springfield, Mass.; the Soldiers and Sailors' Monument,

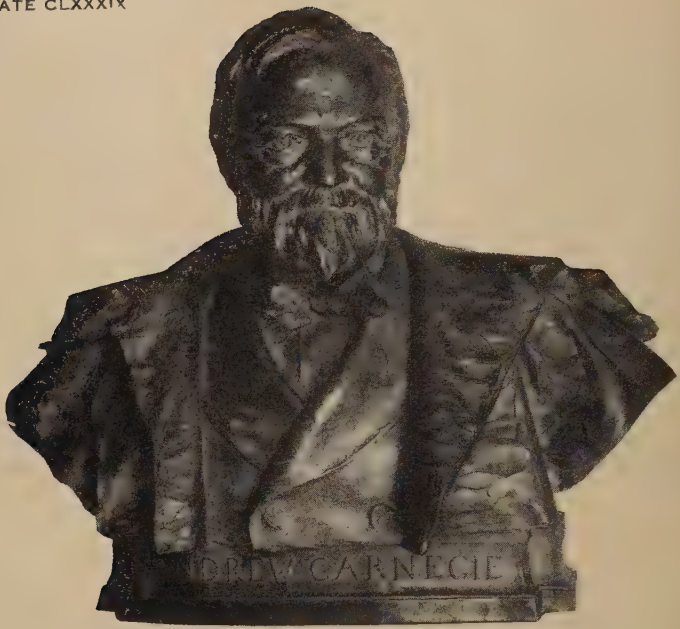
Leet Bros., Washington, D. C.

CHARLES HENRY NIEHAUS: MEMORIAL TO
DR. FREDERICK HAHNEMANN

Courtesy The University of Virginia

KARL THEODORE BITTER: PORTRAIT OF JEFFERSON

PLATE CLXXXIX



Dorr News Service, New York

J MASSEY RHIND: PORTRAIT OF ANDREW CARNEGIE

Courtesy City Art Museum of Saint Louis

KARL THEODORE BITTER: THE SIGNING OF THE LOUISIANA PURCHASE TREATY

Jersey City, N. J., and one of the pairs of bronze doors for St. Bartholomew's Church, New York. Martiny did much to raise the standard of decorative sculpture in America.

J. MASSEY RHIND

J. Massey Rhind (1860—, b. Edinburgh, Scotland) should be of interest to all who use books from Carnegie libraries, for he was the sculptor selected by Carnegie to model his portrait bust which has been cast in bronze and placed in many of the Carnegie libraries and in the Hall of the Americas of the Pan American Union (Plate CCXLVII). Mr. Rhind's father was a sculptor, and almost before his son could talk his training in the art of modeling began. He later worked under Delau, a French political exile, and at the Royal Scottish Academy.

Like Bitter, one of Mr. Rhind's first important commissions after he came to America in 1889 was for a pair of the Astor memorial bronze doors for Trinity Church, New York City. For some time Mr. Rhind's productions were mostly architectural. Among the best is the frieze of eighteen figures on the façade of the Farmers Deposit National Bank of Pittsburgh, Pa., and the decorative figures on Alexander Commencement Hall, Princeton University.

The "Fountain of Moses," by Mr. Rhind, in Washington Park, Albany, a memorial to Senator Rufus King, is a conception more appropriate than artistic. It represents Moses striking the rock to obtain water for the Children of Israel. Mr. Rhind has also modeled many portraits of our noted men, including those of Generals Grant and Sherman, in Muskegon, Mich.; of Stephen Girard, in Philadelphia, and the equestrian statue of Washington in Newark, N. J. Mr. Rhind modeled the McKinley memorial in Niles, Ohio. It stands in the center of a court and is surrounded by portrait busts of the statesmen who were most closely associated with him during his administration, among them Roosevelt, Taft, Knox, Hay, Root, and the bust of Harding modeled in St. Augustine, Fla., while Harding was preparing his inaugural address.

The bust of Henry Ward Beecher, unveiled in the Hall of Fame, New York City, May, 1923, is the work of Mr. Rhind. Though it does not equal the portrait of that great preacher by Ward (chap. XVIII), it is a worthy production. The memorial portrait statue of John Wanamaker, erected in the East Plaza of City Hall, Philadelphia, on Thanksgiving Day, 1923, is also by Mr. Rhind. The funds for this were raised by popular subscription, showing the high regard in which Wanamaker was held by his fellow citizens. The portrait is in bronze, and is about once and a half life size.

ISIDORE KONTI

Isidore Konti (1862—, b. Vienna, Austria) is best known for his groups and bas-reliefs modeled for our expositions and public buildings. While studying in the Imperial Academy of Vienna he won a scholarship which gave him two years of study in Rome. On his return to Vienna he executed a number of important works, including a bust of Emperor Francis Joseph.

Mr. Konti came to America in 1890 and was given several commissions for the Columbian Exposition, Chicago, in 1893. He made the colossal groups for the Temple of Music at the Pan-American Exposition, Buffalo, N. Y., and executed the Cascade Fountain, typifying the Atlantic and Pacific oceans, for the Louisiana Purchase Exposition, St. Louis.

Among his other important productions are the McKinley memorial in Philadelphia, executed in collaboration with Charles Lopez, and the group symbolic of South America at the south of the entrance of the Pan-American Union, building Washington, D. C. It may be of interest to note that the companion group and bas-relief on the north side were made by Gutzon Borglum, while the figures of the North American eagle near the cornice on the right side and the South American condor on the left are by Solon Borglum (chap. XXII). The bas-relief on the façade of the post office in Syracuse, N. Y., is also by Mr. Konti. He is represented in the United States National Museum, Washington, D. C., by

the "Edward Beale and Kit Carson" monument. His work is decorative, refined, and good in composition and technique.

KARL THEODORE BITTER

The sculptor to whom we are most indebted for the beauty of the expositions that have been held in this country is Karl Theodore Bitter (1867–1915, b. Vienna, Austria), who was educated in the Vienna Academy of Fine Arts. From the age of sixteen he wished to come to America, but his parents would not consent. Finally he overcame their objections and reached this country in 1889. Two days after landing in New York he declared his intention of becoming a citizen, and from that time wished to be known as an American sculptor.

The year he came here he entered the competition for the commission for one of the Astor memorial doors of Trinity Church, New York, and won. That enabled him immediately to open a studio of his own in New York.

His decorations on the Administration and Manufacturers Buildings at the Columbian Exposition, Chicago, were of such merit that he was appointed "Director of Sculpture" for the Pan-American Exposition, Buffalo, 1901. His personal work there was the "Standard Bearers," two colossal equestrian statues full of action and delightfully decorative in treatment. He was "Chief of the Department of Sculpture" at the Louisiana Purchase Exposition in St. Louis, 1904, where his personal contributions were a bronze group entitled "The Signing of the Louisiana Purchase Treaty," and a heroic statue of Thomas Jefferson. At the Panama-Pacific Exposition, San Francisco, 1915, Bitter was "Official Director of Sculpture." He was killed by being struck by an automobile in New York City soon after his work at San Francisco was completed.

Bitter made two other portraits of Thomas Jefferson; one is at the entrance to the courthouse, Cleveland, Ohio, the other at the University of Virginia, which not only was founded by Jefferson but owes a number of its buildings to Jefferson's architectural skill (chap. XXVIII).

Bitter designed the sculptural decorations for many commercial blocks and residences. Among them may be noted a series of reliefs on the Pennsylvania Railroad Station, Philadelphia, and on the Chamber of Commerce Building and the Metropolitan Museum of Art, New York. He also designed the equestrian statue of Franz Sigel and the memorial to Carl Schurz in upper New York.

No sculptor, however skilled, could have modeled within twenty-six years all the statues and reliefs that bear the name of Karl Bitter. He — unfortunately, as some people feel — was a rapid designer and had the ability to look after many assistants. Works of art produced in this way are never so great as those which are wholly or largely the result of the personal effort of the master who designed them, but, in spite of this, many of his statues are exceptionally good.

ROBERT TAIT McKENZIE

The development of the art of Robert Tait McKenzie (1867 —, b. Almonte, Ont., Canada) has been most unusual. He graduated from McGill University, Montreal, with an A. B. degree in 1889 and with an M. D. degree in 1892. He then began the practice of medicine and became demonstrator and lecturer in anatomy at his Alma Mater. Since 1904 he has been professor and director of the Department of Physical Education at the University of Pennsylvania. He has received no regular art training.

After much thought and study on physical perfection, in 1902 Dr. McKenzie resolved to construct the figure of a typical sprinter. He was aided in his preparations for this work by Dr. P. C. Phillips of Amherst, who took the measurements of eighty-nine short-distance runners. The outcome of the work is a statue known as "The Sprinter," a production of artistic merit and beauty.

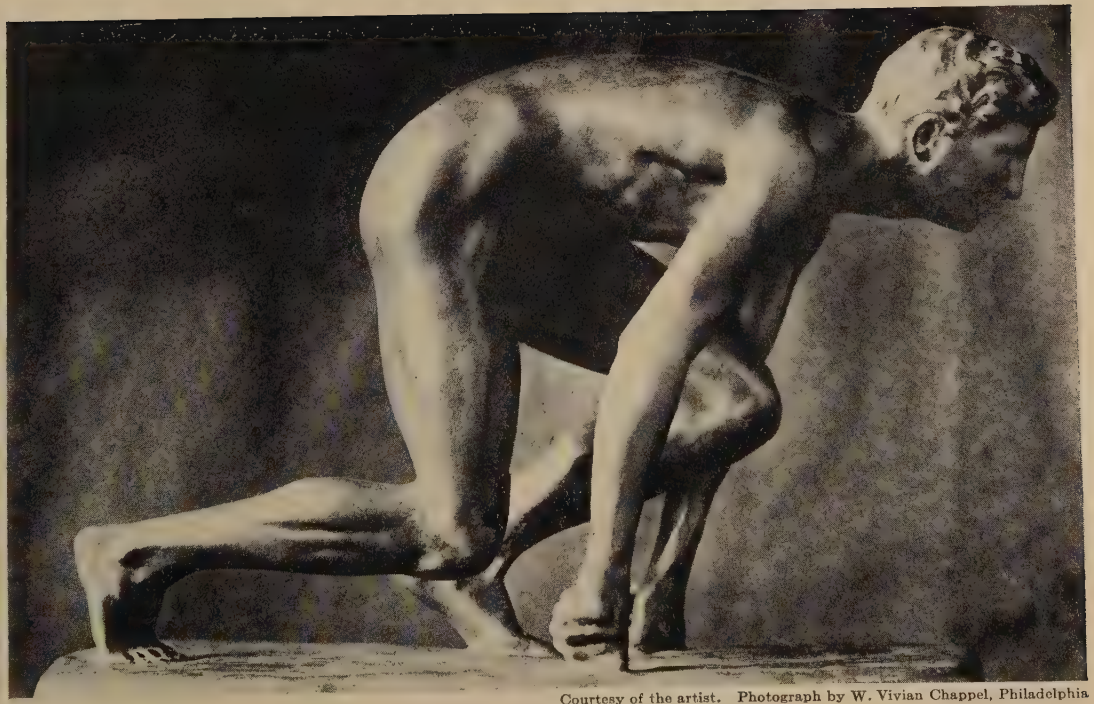
"The Sprinter" has been exhibited in New York, London, and the Salon, Paris. A bronze cast of it is in the Fitzwilliam Museum, Cambridge, England.

(Obverse)

(Reverse)

Courtesy The Art Institute of Chicago

VICTOR BRENNER: PORTRAIT PLAQUE OF WHISTLER



Courtesy of the artist. Photograph by W. Vivian Chappel, Philadelphia

R. TAIT McKENZIE: THE SPRINTER

In the Fitzwilliam Museum, Cambridge, England

Dr. McKenzie was an inspector of physical training in Kitchener's army, and as temporary major in the R. A. M. C. in 1915 and 1916 was the medical officer in charge of Heaton Park Command Depot. He has written several books, among them *Exercise in Education and Medicine*, *Treatment of Convalescent Soldiers by Physical Means*, and *Reclaiming the Maimed*. He has also written many pamphlets and articles on anatomy, physical exercise, and medical gymnastics, and is a lecturer on physical training and artistic anatomy.

His group known as "The Onslaught," modeled in 1911, typifies the spirit of the football game. His "Competitor" and "Juggler" are in the Metropolitan Museum, New York. He is the sculptor of the war memorial, Cambridge, England, and of the Scottish memorial, Edinburgh, as well as of a number of other memorials in Canada and the United States.

THE PICCIRILLI BROTHERS

In 1888, a remarkable family, consisting of father, mother, six sons, and a daughter, came to America from Italy. Joseph Piccirilli, the father, was a skilled marble cutter who had lost his property through signing notes for an old friend. As in Italy it is almost impossible to retrieve a fortune, he immediately began looking for a more propitious place. His first choice was Chelsea, England, but as that did not prove hospitable he soon brought his family to America. For a time they lived in a few poor rooms on the East Side, New York, but such ability as theirs did not long go unrecognized. Commissions came to them and they were soon able to move into more commodious quarters; but they still continued to live together, even as they do to this day, though the sons and daughter are married and have families of their own. The present Piccirilli home, studios, and workshops are located in the Bronx, New York, and cover several lots.

All the sons started on the path marked out by the father, but several of them were not content to remain simply marble cutters, putting into permanent form the conceptions of others;

they, too, wished to create, and have become sculptors of recognized merit. The most skilled of them is Attilio Piccirilli (1866—, b. Massa, Italy), whose art training was received at the San Luca Academy in Rome. After his arrival in America he spent some time as an assistant to different sculptors. Since working independently or with his brothers, he has done several ambitious groups, among them the "National Maine Monument" and the "Firemen's Memorial," both in New York. But he is most successful with portrait busts and ideal figures.

Furio Piccirilli (1869—, b. Massa, Italy) has modeled and carved some bas-reliefs of unusual beauty and is recognized as so expert in selecting fine marble that he is depended on for this by several of our noted sculptors. A younger brother, Horace, devotes himself largely to architectural sculpture. In the exhibition of the National Academy of Design, 1926, the Saltus medal was awarded to Attilio Piccirilli and the Ellin P. Speyer memorial prize to his brother Horace.

Many of the statues modeled by other artists have been carved in marble by the Piccirilli brothers, for it is in the technique of that craft that they excel. The greatest of these statues is the portrait of Lincoln by Mr. French (chap. xx) in the Lincoln Memorial (chap. xxxii), Washington, D. C. This colossal seated figure is made of over twenty blocks of Georgia marble, but so skillfully have they been joined that the statue looks as if made from a single piece. The carving took the Piccirillis a year of continuous work, after which Mr. French spent much time on it, as he personally went over every part most carefully.

VICTOR BRENNER

Victor Brenner (1871–1924, b. Siauliai, Lithuania) is known best as the sculptor who designed our Lincoln cent. Although he came to America when he was but nineteen years of age, he was then skilled as a die-sinker and engraver, for in faraway Lithuania he had been trained by his father who was a seal and coin engraver. After a short period of adjustment,

during which young Brenner sold matches in the streets and worked in a sweatshop in Brooklyn, he obtained employment as an engraver of jewelry and in a short time was spending his evenings studying art in Cooper Union or in the National Academy of Design.

The wage he was soon earning was more than experienced men were getting in Russia, so it was not long before he sent for his people and started them in the "Land of Opportunity." Again his bank account increased, and Brenner went to Paris where he studied in the Académie Julian and under Roty, one of the greatest of French medalists. Not long after Brenner's return to America he became known for the excellence of his small portraits in bas-relief. Among the best is that of his friend and benefactor Samuel P. Avery; though this is modeled in lowest relief it is a strong and satisfying character study. In Brenner's miniature portrait of Whistler (chap. VII) not only has he given the form, features, and character of that unusual man, but so suggestively has he introduced the peacock and the butterfly signature that one acquainted with the life of Whistler finds in this happy conception not a portrait merely, but a veritable biography.

Brenner modeled a portrait plaque of Lincoln for the centennial of his birth, 1909. When Roosevelt, who was then president, saw it, he conceived the idea of using the likeness on one of our coins. At first there was opposition, for some people felt that in this democratic land no person should be given that supreme honor, but finally love for Lincoln overcame that prejudice. For a time it was undecided whether to place this portrait on the cent or the half-dollar. At Brenner's request it was placed on the cent, the coin most used by the children and people of small means, because he felt that there the noble face of Lincoln would do most to inspire and cheer. Brenner's incentive in making the portrait was his own admiration for Lincoln. He said he could not remember the time when the great American was not his ideal. That the coin should surely appeal to the people as he wished, he was careful to

make the expression of Lincoln's face there even more kindly and approachable than he had originally modeled it. On the reverse, besides the inscription, Brenner modeled two heads of wheat to show that in America there is plenty, plenty and to spare. Brenner felt that the coins which are used every day should be as beautiful and rich with meaning as possible, thus bringing to all the uplift which may come through association with art. Brenner also modeled the bronze medal presented by the president of the United States to each man who worked for two consecutive years on the Panama Canal. A portrait of Roosevelt was placed on the obverse because he was president of the United States when the rights for the construction of the canal were purchased. On the reverse is a picture of the canal with the words: "The land divided, the world united."

Brenner's most ambitious work is the large fountain at the Carnegie Institute entrance to Schenley Park, Pittsburgh. The group above the great bowl represents Pan resting and listening to a song sung to the music of her lyre by a beautiful maiden representing humanity. It illustrates the satisfaction of the earth god in the return of the people to nature.

When studying Brenner's works, one is impressed with the great earnestness, the entire sincerity, and the skill of the man who executed them. America is indebted to him for many things, but for nothing is she so grateful as for the Lincoln cent.

LEE LAWRIE

A strong man who is devoting most of his time to architectural sculpture is Lee Lawrie (1877 —, b. Rixdorf, Germany). His first works to attract special attention were two groups and a figure for the St. Louis Exposition held in 1904. Some of his important later works are the sculptural ornaments for the United States Military Academy, West Point, the statues and most of the ornaments for the Harkness Memorial Quadrangle, Yale University, and in St. Thomas' Church, New York.

The almost austere simplicity of Mr. Lawrie's work makes it take its place admirably as wall decoration.

Courtesy of the artist

ANTHONY DE FRANCISCI: PORTRAIT OF
ADOLPH ALEXANDER WEINMAN

PLATE CXCIII

PHILIP MARTINY: SOLDIERS AND SAILORS' MONUMENT

Detail of monument erected at Jersey City, New Jersey

THE PICCIRILLIS: THE NATIONAL MAINE MONUMENT

Detail of monument erected in New York City

VICTOR BRENNER: RELIEF PORTRAIT OF LINCOLN

Relief portrait from a plaque in commemoration of the centennial of Lincoln's birth. This relief was placed at the request of President Roosevelt on what is popularly known as the Lincoln cent

MARIO J. KORBEL

Mario J. Korbel (1882—, b. Osek, Czechoslovakia) met with the same parental opposition to his taking up art as a profession as have many of our American-born artists. His father, a Bohemian clergyman, wished his son to study theology, but finally "gave in," like the wise father he was, and young Korbel began his art training in Munich and later spent some time studying in Paris. In his work, whether it be a portrait or an ideal figure, there is always simplicity of treatment, detail finding little place. In most of his portrait busts of men the costume is not even suggested. Of these, the one ranking highest is of the great singer John McCormack, in which, as one critic has expressed it, Mr. Korbel has "illustrated a type by the individual," for there he has portrayed the ideal artist. His portrait of Dr. Arnold Genth is also strong.

Of his ideal figures, the heroic bronze "Memory" for the McPhee memorial, Denver, is also great in its simplicity. It is just a standing figure of a woman clad in a Greek robe with her head bowed on her clasped hands. His dancing group in the Cleveland Museum of Art is probably the best known of any of his works. It represents two nude female figures, similar in type, each with a scarf thrown over her left arm; their right hands are clasped at arms' length as they are going through a slow dance. It is a composition of unusual grace and beauty. A more recent work is "Adolescence," a beautiful kneeling nude which was shown in the Exhibition of American Sculpture, New York City, 1923.

ANTHONY DE FRANCISCI

Anthony de Francisci (1887—, b. Palermo, Italy) came into prominence in 1922 when his design for the Peace dollar was accepted. His early art training was received in the National Institute of Fine Arts in Palermo. Coming to America in 1903 he studied in Cooper Union and in the Art Students' League, New York City, where he worked chiefly under Mr. Fraser (chap. xxv). Later he was an assistant to Martiny and

Mr. MacNeil (chap. xx) and Mr. Niehaus. Mr. de Francisci then spent six years in the studio of Mr. Weinman (chap. xxvi); since then he has had a studio of his own.

Mr. de Francisci won the commission for the Peace dollar in competition with eight other sculptors. Conforming to the law of coinage, the head on the obverse of the dollar symbolizes Liberty. Mr. de Francisci is strong in the belief that the designs on coins should represent some allegorical aspect of the nation. To appreciate how well he has carried out that idea one has but to compare the head on the Peace dollar with that on the dollar last minted, where Liberty is represented as a placid, middle-aged matron. Mr. de Francisci feels that the figure symbolic of America, the youngest of the great nations, should be represented as youthful and full of life, and as he was working on the design at the time of the Disarmament Conference in Washington, when surely America was speaking to the world, he came to feel that the only way he could make Liberty truly typical was to represent her speaking, which accounts for her lips being slightly parted. Mr. de Francisci's wife, an attractive young woman, Italian by birth but American at heart, posed for the head, but it is not a portrait of her. On the reverse the eagle is pictured standing on the Mount of Peace, expectantly awaiting the sunrise of that day when "there shall be no more war." In the original design the eagle was represented as holding in his talons a sword with a broken point as a symbol of peace. When the description of the new coin was published, many people objected to it. They said a broken sword symbolized not peace but defeat, and as the arms of the United States have never been defeated, that must be changed. The director of the mint accepted the criticism and sent for Mr. de Francisci, who removed the broken sword from the design and in its place modeled an olive branch, the universally accepted symbol of peace.

Mr. de Francisci has designed a number of medals and United States army insignias. He does not confine himself to relief work but models also figures and portraits in the round.

CHAPTER XXIV

ANIMAL SCULPTORS

ANIMAL SCULPTORS: Kemeys — Potter — Proctor — Akeley — Roth — Mrs. Huntington — Laessle — Miss Johnson. OTHER ANIMAL SCULPTORS (chap. XXVII).

There was a time when artists who portrayed animals strove to give them human characteristics. It was the ability to do that which made the English painter Landseer so popular with Queen Victoria and with many other people of that time. The French sculptor, Barye, who worked in the same period, strove to represent animals not only true in form but true in character as well. Today the works of Barye rank much higher than those of Landseer. Practically all the American artists who represent animals feel that to portray them truly is a much greater achievement than to humanize them. They study the family and personal characteristics and ways of the animals as carefully as a portrait artist studies the person posing for him, and they represent them as conscientiously.

EDWARD KEMEYS

The first American sculptor to devote himself largely to modeling wild animals was Edward Kemeys (1843–1907, b. Savannah, Ga.). He had no thought of becoming a sculptor until one summer after his return from the Civil War, when he was employed on the civil engineer corps of Central Park, New York City, and became greatly interested in both the animals and the sculpture he saw there. His only teacher was his keen observation, but his method of expression even from the first was direct, almost impressionistic. He is said to have "dissected every kind of four-footed creature"; in that way he came to be an absolute master of the anatomy of animals, but it was his close acquaintance with them in their

native haunts which enabled him to express their character so unerringly.

Kemeys made a number of important groups for the World's Fair, Chicago, 1893; he also modeled the great bronze lions in front of the Art Institute, and is well represented in the museum there. Julian Hawthorne says Kemeys not only gives "the accurate representation of the animal's external aspect but, what is vastly more difficult to seize and portray, the essential animal character or temperament which controls and actuates the animal's movements and behavior." Kemeys' work was much admired by Roosevelt, who bought a number of his compositions.

EDWARD CLARK POTTER

Edward Clark Potter (1857–1923, b. New London, Conn.) will be remembered as the sculptor who collaborated with Mr. French (chap. xx) in the modeling of his equestrian statues. Although best known as a sculptor of horses, he did not devote himself entirely to them. After graduating from Amherst in 1882, he was in the studio of Mr. French for two years. He then spent some time working in a marble quarry in Vermont, for he felt that a sculptor not only should be able to draw and model but should know marble intimately and be skilled in the craft of carving. Later he went to Paris and studied under Mercié and Frémiet.

Potter first became known to the public at the World's Fair, Chicago, through the work he did with Mr. French on the Columbus Quadrangle, and by the "Farm Horse" and "The Indian Girl," two compositions which he executed independently. He also modeled the equestrian statue of De Soto which was much admired at the Louisiana Purchase Exposition, St. Louis, 1904, that of General Devens at Worcester, Mass., and the one of General Slocum at Gettysburg. Of this, Mr. Taft (chap. xxi) says: "There is no more impressive sculpture upon the famous battlefield." Among his other important works are the statue of Robert Fulton in the Library

Courtesy Mr. George D. Pratt

ALEXANDER PHIMISTER PROCTOR: THE INDIAN

Copyright by the artist. Courtesy *American Magazine of Art*, Washington, D. C.

CARL ETHAN AKELEY: THE WOUNDED COMRADE

of Congress, Washington, D. C., and the portrait of General Blair at the state capitol, Lansing, Mich. The noble pair of lions in front of the New York Public Library and the pair in front of the Huntington mansion in New York City were also modeled by Potter.

The "Sleeping Faun" in the Art Institute, Chicago, is the best known of his ideal conceptions. It represents an adorable youngster sound asleep on the ground, a rabbit nibbling slyly at the wreath on his head. The replica which Potter gave to Mr. French is ideally placed in his garden at Glendale.

Potter had faith in the judgment of the public even in works of art. He said: "Anybody, no matter how ignorant, will feel the bigness of a piece of sculpture if it's big enough. They may not know why they like it, but give them time and it will grip them."

ALEXANDER PHIMISTER PROCTOR

None of our sculptors knows wild animals more perfectly than does Alexander Phimister Proctor (1862—, b. Bosanquet, Ontario, Canada). His parents moved to the United States when he was a child, and as their home was in the Rocky Mountains it was not long before the boy began to hunt and trap. It is said that during one wonderful day, when he was but sixteen years of age, he killed both an elk and a grizzly. At about that time he began to draw and model the animals that most interested him; in fact, he had even then decided to become a sculptor. For years he worked alone. At first he was quite satisfied with his ability merely to reproduce their forms, but as he became more familiar with the animals and their interesting lives, he craved the technical power to represent them more completely. In 1887 he gave up his free life in the West, went to New York City, and began his definite art training. For a time he worked in the National Academy of Design and later in the Art Students' League.

His first important public work was for the Columbian Exposition, Chicago, where his statues of animals attracted

much attention. Soon after the exposition Proctor went to Paris to study, but he had been there only a year when Saint Gaudens (chap. XIX) asked him to return to America and become one of his assistants. While with him Mr. Proctor did much of the modeling of the horse of the Logan equestrian statue, Grant Park, Chicago, and of the Sherman equestrian in New York.

In 1898 Proctor won the Rinehart scholarship (chap. XVIII), which enabled him again to go to Paris. There for five years he studied chiefly under Puech and Injalbert. At the Paris Exposition, 1900, Mr. Proctor's "Panthers" were placed at one of the chief entrances. He also did the quadriga for the United States pavilion at that exposition. These won him a gold medal.

Since his return to America he has spent many summers in the Northwest, hunting and making studies, each time returning with material to aid him in his winter work in his great New York studio. In 1914 the lure of the West was so strong that Mr. Proctor sent for his family, and they lived for two years in Pendleton, Ore. One day during that time he saw an old wolf trapper, with long, unkempt hair and wearing a buckskin shirt, come into town. Mr. Proctor persuaded the old trapper to pose for him. The outcome of that study is "The Pioneer," which Mr. Joseph Teal presented to the University of Oregon.

Among Mr. Proctor's important works are the lions at the base of the McKinley Monument, Buffalo; the "Panthers" at an entrance to Prospect Park, Brooklyn; the buffaloes and tigers on bridges in Washington, D. C.; and those wonderful "Couchant Tigers" at the entrance to Nassau Hall, Princeton University, and also to the estate of Mr. Herbert Pratt, Glen Cove, L. I.

Mr. Proctor has modeled many equestrian statues of Indians. "On the War-Trail" is in the Civic Center, Denver, as is also his "Bronco Buster," which represents a cowboy holding his seat on a plunging bronco. Among Mr. Proctor's other strong Indian equestrian statues are "Indian Pursuing Bison" and

"Indian Warrior." In the latter, especially, the carefully modeled anatomy of the wiry horse and the rider is worthy of careful study.

When Roosevelt was president, it disturbed him greatly that the ornaments over the mantel in the state dining room were "British lions." He said: "They ought to be bison heads." During the last year of his administration he commissioned Mr. Proctor to make the "Bison Heads" which now take the place of the lions. At the farewell dinner given to Roosevelt by a group of his friends known as the "Tennis Cabinet," they presented him with the "Charging Panther" by Mr. Proctor. So much did Roosevelt prize the gift that he had it reproduced as the frontispiece of his *Strenuous Life*, saying that it expressed the spirit of the book better than anything else.

A more recent work of Mr. Proctor's is "The Indian" on the battlefield at Lake George, N. Y., a gift to the New York State Historical Society by Mr. George D. Pratt when he was state conservation commissioner. It represents an Indian bending down at the edge of a stream and scooping up a palm full of water to drink. It is interesting to compare this figure with one somewhat similar in Arlington, Mass., modeled by Mr. Dallin (chap. XXI). Both are original conceptions and works of merit. Mr. Proctor modeled his figure from Chief Beaver, a Blackfoot whom he brought from the West when he returned from one of his hunting trips.

Like many of our sculptors, Mr. Proctor has made a number of bas-reliefs of his own children. It is interesting to compare the tender, careful modeling of their delicate features with the strong dashing style in which he has portrayed "Charging Elephant" and other works of that class. Mr. Proctor adapts his technique to his different subjects as interestingly as does Mr. Henri (chap. XIV). All the animals modeled by Mr. Proctor are true to species both in character and in form, but none is more powerfully conceived or executed with greater skill than the "Couchant Tigers" at Princeton and Glen Cove. If, of all Mr. Proctor's work, only one of these

couchant tigers should be preserved, generations now unborn would still honor the name of Proctor.

CARL ETHAN AKELEY

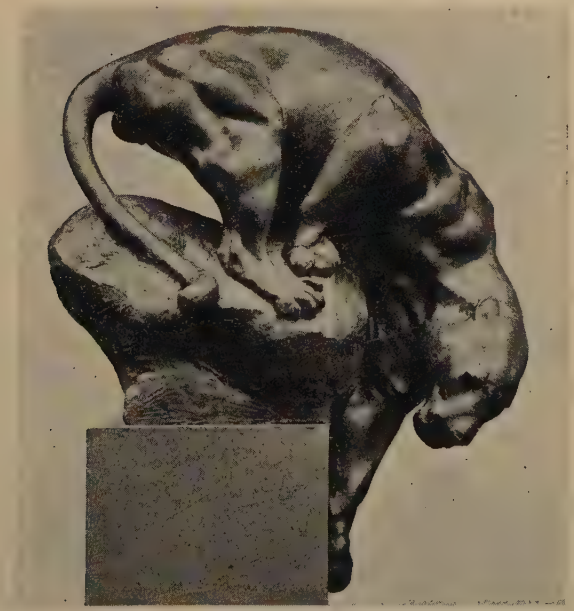
Few if any of our sculptors have gone through more thrilling adventures or had as many narrow escapes as Carl Ethan Akeley (1864–1926, b. Clarendon, N. Y.), who became about equally noted as a taxidermist and a sculptor. Like most country boys, Akeley early became interested in birds and animals. At the age of sixteen he thought himself such a skilled taxidermist that he had business cards printed stating that he "did taxidermy in all its branches." When he was nineteen he sought employment in Ward's Natural Science Establishment, Rochester, N. Y. Of that experience Akeley said, "Professor Ward was always very busy and very brusque, and was a very fiery man. Not even when a leopard sprang on me in Africa had I a worse moment than when that little man snapped out, 'What do you want?' " Ward took a liking to the boy, however, and engaged him. Akeley remained there for seven years; his last work was the mounting of the famous elephant Jumbo once owned by Barnum.

Akeley then spent several years in Milwaukee, where he worked out new methods of taxidermy. One of them was to model the form in clay from measurements taken as soon as the animal was killed; from that was made a papier-mâché cast over which the skin was stretched. This was the way Akeley came to take up modeling, in which art he was entirely self taught. Making the mounted forms true to life, and grouping them with trees and other natural surroundings against a background painted to resemble their native haunts, was developed largely through Akeley's ingenuity.

He became connected with the American Museum of Natural History, New York City, in 1909, when he again went to Africa to make a special study of elephants and lions. The African elephant has never been domesticated, and in form and habits is quite unlike those found in other countries. Regarding

Orren Jack Turner, Princeton, N. J.

ALEXANDER PHIMISTER PROCTOR: COUCHANT TIGER



Courtesy The Metropolitan Museum of Art

ANNA V. H. HUNTINGTON: REACHING PANTHER

PLATE CXCVII

Courtesy U. S. Morgan Horse Farm, U. S. Department of Agriculture, Middlebury, Vt.

FREDERICK G. R. ROTH: JUSTIN MORGAN

FREDERICK G. R. ROTH: POLAR BEARS

them, Akeley said: "I have come to the conclusion that of all the wild animals on this earth now, the African elephant is the most fascinating." One thing about them that appealed strongly to him was their chivalry; they are the only animals known to stick by a wounded comrade and help him as best they can with tusks and trunks. This trait so impressed Akeley that he modeled a small group entitled "The Wounded Comrade," which represents a disabled elephant being almost carried by one on each side of him. After seeing Akeley's Composition "The Charging Herd," it was especially interesting to learn from him that he had known them intimately in action, as eleven of them once charged him. Mrs. Akeley went with him on several of his long hunting trips. Once, at least, she was quite like other women. After an angry elephant which had charged them was finally killed, Akeley said her first remark was: "I want to go home and keep house for the rest of my life."

On a visit to Akeley's studio in the American Museum of Natural History, New York City, in 1923, the writer saw him modeling "Lion Spearing," a work consisting of three groups. Seen in 1925 just after these groups had been cast in the Roman Bronze Works, Brooklyn, and again in 1927 in the main gallery of the Field Museum of Natural History, Chicago, they seemed like friends. "Lion Spearing" may also be seen in the Museum of Natural History, New York City. In the group at the left are several African spearmen on the hunt, in the one at the right are a crouching lion and a lioness as she is springing forward in attack. Between these two groups and farther back is a third one in which the hunters are represented with spears held high above their heads, dancing and chanting over the body of the lion they have killed. The figures are of life size and interestingly conceived and executed.

Akeley dared and sacrificed much for his art. It was his life. Because he put so much of himself into it he succeeded. He was a great taxidermist and a worthy sculptor of animals. His technique was primitive and for that reason the better

adapted to portray the elephant, which he cared most to immortalize. His work can best be studied in the American Museum of Natural History, New York, and in the Field Museum of Natural History, Chicago.

FREDERICK G. R. ROTH

At the Exhibition of American Sculpture held out of doors in New York City in 1923, there were many statues and groups to which one returned again and again. One in which the charm increased with each visit was "Polar Bears" by Frederick G. R. Roth (1872 —, b. Brooklyn). As a contrast to Kemeys, and Akeley's independent development it is interesting to learn that Mr. Roth studied art in five different countries, namely, Austria, Germany, Italy, France, and America.

His arrangement of a powerful Pegasus within a triangular space in the "Arch of Nations" at the Panama-Pacific Exposition, San Francisco, and his "Puma," a bas-relief on a narrow horizontal panel picturing the animal crouched close to the earth, prove that he is a master not only in portraying animals but also in adapting their forms to unusual spaces in a truly decorative way. "The Puma" and several other of his smaller pieces have been reproduced at the Fulper Pottery (chap. 1). Mr. Roth was one of the first of our sculptors to model animals small and have them cast in bronze. The popularity of these diminutive works of art is increasing greatly in this country. His bronzes can be studied in the Metropolitan Museum of Art, New York; in the Art Museum, Detroit; and in the Children's Art Center, Boston.

Among the best of his other works are "The Princeton Tiger" and the "Justin Morgan." The tiger is decidedly decorative in treatment, but in character seems as fierce and vigorous as the living animal in his jungle haunts. It is carved in Tennessee marble, and appropriately placed at the entrance to the Princeton Athletic Field. The "Justin Morgan" was presented to the Government Horse Farm at Middlebury, Vt., by the Morgan Horse Club of New York City. Here again

Mr. Roth has caught the spirit of the animal he has portrayed, this time the Morgan spirit, ever young, ever willing. To one who has driven, ridden, and consequently loved a Morgan, this seems a fitting and a worthy tribute.

When the "Polar Bears" were first exhibited, they won for Mr. Roth his election to the National Academy of Design. They should be carved in marble as white as themselves and the snow-clad country from whence they came, and be given a prominent place in one of America's beautiful parkways.

ANNA V. H. HUNTINGTON

In painting, most of our women artists confine themselves largely to picturing mothers and children. That is far from the case in sculpture; in fact, this is one of the arts that takes no account of sex, and bestows its talents and awards without partiality. No man sculptor is able to construct forms more convincingly animal than are those modeled by Anna Vaughn Hyatt (1876 —, b. Cambridge, Mass., m. Archer M. Huntington [founder of the Hispanic Society of America and of the Hispanic Museum, New York City], 1923).

Mrs. Huntington's skill in portraying animals is the more surprising because in her youth music was more attractive to her than other phases of art. She had no special interest in sculpture until she was sixteen years of age, when she began modeling for diversion while convalescing from an illness. When she decided to give up her musical career for sculpture, she began to study under Mr. Kitson (chap. xxii). Later she studied under Mr. MacNeil (chap. xx) and Gutzon Borglum (chap. xxii). From the first she has devoted herself almost entirely to modeling animals, the wild and domestic ones interesting her about equally. Just the names of a few of her groups will give an idea of the range of her work: "A Yearling Colt," "Rhino," "Rolling Bear," "Fox and Geese," "Tiger and Heron," "Charging Elephants," and "The Breaker," which represents several horses full of life and action, partly submerged in a great wave, suggesting that "the music of the

waves" is played by the hoofs of many horses as they come dashing in from some far-off shore. To become perfectly acquainted with horses Miss Hyatt spent years on a farm in Maryland, where she raised and trained them herself. Her early life in New York was quiet and secluded, the hours happily filled with her work, her friends, and her aged mother, who enjoyed nothing so much as reading aloud on winter evenings while her daughter sat near by and toyed with the clay, often producing forms of rare beauty. Fame and wealth have come to Mrs. Huntington, but she is the same earnest, quiet woman, still enjoying her art and striving toward her ideal.

The work for which she is most noted is her equestrian statue of Joan of Arc on Riverside Drive and 93d Street, New York City. The competition for this commission was open to all artists. Many models were submitted, Miss Hyatt's winning over them all because of the alertness and charm of the maid; by a number of the artists she was represented either as a stupid peasant or as a conventional angel. This statue represents Joan of Arc on horseback just before her first battle. In one hand she holds high the ancient sword which she found where the strange voices directed her to look for it, while with the other she controls her powerful horse. The figures are a quarter more than life size. To the casting of it in bronze, this statue was all the personal work of Miss Hyatt. She even constructed the framework for the enlargement and with her own hands massed on the three and a half tons of clay. Critics claim that this is the first statue in which Joan of Arc is represented dressed true to her life and time. The equipment of the horse also is correct. This was made possible through coöperation with Dr. Dean of the Metropolitan Museum of Art, New York. Miss Hyatt first modeled the figure of the maid in the nude, than added the armor. This accounts, in large measure, for the feeling of the body underneath the steel. Many strong artists work in this way in their more important compositions.

It is interesting to compare this equestrian statue with that of General Sherman by Saint Gaudens (chap. XIX), in which the

ANNA V. H. HUNTINGTON: JOAN OF ARC

PLATE CXCIX

ALBERT LAESSLE:
VICTORY

Courtesy The Metropolitan Museum of Art

ANNA V. H. HUNTINGTON:
JOAN OF ARC

Courtesy *The Mentor* and Dorr News Service, New York

horse is as lean and high-strung as his rider; or with those of Indians by Mr. Dallin (chap. XXI), in each of which the horse and rider are in perfect accord. In Miss Hyatt's statue the horse is a powerful Norman, the maid delicate and spiritual. Why did not Miss Hyatt mount her on a horse of the Arabian type? Two answers suggest themselves. It is natural to suppose that the person who was to lead the French troops in battle would be supplied with one of their own war horses, which at that time had to be very strong in order to carry for many hours a man in heavy armor. The other reason may have been that Miss Hyatt thought to make the maid appear more ethereal and spiritual by contrast with a horse of that type.

The pedestal for this statue was designed by John Van Pelt. It contains several stones from the dungeon where Joan was imprisoned at Rouen, and one, at least, from the cathedral at Rheims in which Charles VII was crowned through the achievements of this wonderful maid. The statue was unveiled by Mrs. Thomas Edison in December, 1915. This is the first statue of Joan of Arc executed by a woman. In recognition of the excellence of the work, France made Miss Hyatt a Chevalier of the Legion of Honor. Replicas of this statue have been placed in Gloucester, Mass., and in Blois, France, where in 1429 the Maid achieved her purpose. In the summer of 1927 another replica was presented to the city of San Francisco by Dr. Archer M. Huntington in memory of his father, Collis Huntington.

Mrs. Huntington has also modeled a standing figure of Joan of Arc which has been placed in the French chapel in the Cathedral of St. John the Divine (chap. XXXII). The perfect poise of this figure, with eyes closed and hands clasped in prayer, contrasts interestingly with the alert pose of the Maid on the horse, but the refinement of features and form are the same in each.

The statues of Joan of Arc and a statue of Diana, which also brought Miss Hyatt many honors, are her only compositions containing the human figure. Of all the animals she

has modeled, none is more convincing and satisfying than "The Jaguar" and "Reaching Panther" in the Metropolitan Museum of Art, New York. Though companion pieces, the crouching, agile, catlike forms are in different positions. They are modeled simply and with great freedom; in fact, it is this sureness of touch which gives to Mrs. Huntington's work much of its individuality and charm.

ALBERT LAESSLE

A sculptor who devotes himself to very different types of animal life is Albert Laessle (1877 —, b. Philadelphia), for he sees most to interest him in birds, turtles, and lizards. He studied art first in Drexel Institute, Philadelphia, and then in the Pennsylvania Academy of the Fine Arts, Philadelphia, where he graduated in 1901. His chief master was Mr. Grafly (chap. XXI).

In 1904 Mr. Laessle won the Cresson traveling scholarship of the Pennsylvania Academy of the Fine Arts, Philadelphia, which enabled him to spend three years in Paris. In 1915 he was awarded the fellowship prize of the Pennsylvania Academy and also a gold medal at the Panama-Pacific Exposition, San Francisco, and in 1918 he won the George D. Widener gold medal at the Pennsylvania Academy. He also was awarded the gold medal of that Academy in 1923. Mr. Laessle is now instructor in sculpture at the Pennsylvania Academy of the Fine Arts.

Among his best-known works are "Turtle and Lizards," in the Pennsylvania Academy; "Heron and Fish," in the Carnegie Institute, Pittsburgh; "Billy" and "Penguins," in Fairmount Park, Philadelphia; and "Turning Turtle" and "Victory," a bronze eagle, in the Metropolitan Museum of Art, New York.

There is a genuineness about Mr. Laessle's work that demands respect. One feels that his figures are not only true to the species he is depicting, but are really portraits of the animals studied; the effect of the feathers, the shell, or the rough skin,

though treated decoratively, is true to life. His technique is versatile and free in its power of expression.

GRACE MOTT JOHNSON

Few artists are able to express so much with a simple outline as Grace Mott Johnson (1882—, b. New York City). Her panel "Elephants," modeled very simply, scarcely more than in line, is a masterpiece of its kind. After studying at the Art Students' League, New York City, where she worked under Mr. MacNeil (chap. xx) and Mr. G. Borglum (chap. xxii), she studied for a time in Paris and exhibited at the Salon in 1910.

Miss Johnson does not confine herself to outlines, however; neither does she confine herself to elephants, though they are nearly as attractive to her as they were to Akeley. Some of her other characteristic works are "Calf Stretching," "Old Lion," "Greyhound Pup," and "Horses Grazing." All her compositions are extremely simple and suggestive in treatment.

OTHER ANIMAL SCULPTORS

Several of our sculptors who are more noted for other lines of work have also modeled excellent animals; mention should be made of the horses modeled by both Gutzon Borglum and Solon Borglum (chap. xxii) and by Shrady (chap. xxiv), and a number of other animals modeled with great individuality and freedom by Mr. Manship and Mrs. Fraser (chap. xxvii). Other sculptors not before mentioned who are doing strong work in modeling animals are Eli Harvey, Hunt Diederich, Gertrude Lathrop, and Elizabeth Cooper.

CHAPTER XXV

AMERICAN AND FRENCH TRAINING, CHIEFLY

American and French Training: Miss Scudder—Hering—Mrs. Corbett—Schuler—Berge—Miss Mears—Fraser—Young—McCartan—Gregory (chap. xxvii)—Miss Frishmuth—Miss Wright—Beach—Lee—Miss Johnson (chap. xxiv)—Davidson—Kroll—Mrs. Grimson—Friedlander (chap. xxvii).

As the number of American women sculptors increases, the following quotations from *Art and Archaeology* are of interest: "No other country in the world has as many women sculptors of real merit as America." "If woman has proved herself victorious in any one field more than another, she has done so in the difficult realm of plastic art." And again: "In painting, women came under the influence of men; in sculpture, they are completely themselves."

JANET SCUDDER

Statues of attractive children for fountain decorations, so long enjoyed in Europe, have now become popular in America. One of the first of our sculptors to give special attention to this subject was Janet Scudder (1873 —, b. Terre Haute, Ind.).

After she had studied art in Cincinnati and in Chicago, where she worked under Mr. Taft (chap. xxi), she spent three years in Paris working in the Vitti Académie and under Mr. MacMonnies (chap. xxii). Miss Scudder then opened a studio in New York City, but the call of Europe was so strong that she returned to Paris for a time, then went to Florence where she remained for several years. It was in that "garden spot of the world," where delightful fountains abound, that she became interested in that phase of sculptural art. Miss Scudder has modeled more than thirty fountains, most of them representing children in attractive attitudes.

After another visit to America she took up her residence in Paris, where for some time her work was better known than in America. That the critics of France think highly of her art is proved by the fact that the French government purchased five of her portrait medallions for the Luxembourg. These were the first works of an American woman sculptor to be placed there. They are in marble framed in bronze.

Miss Scudder's work has been shown and awarded medals at three of our great expositions. At San Francisco, especially, her statues added much to the charm of the place. One quite forgot fatigue on coming unexpectedly upon one of her bewitching figures. Though the ideas for these fountain figures came to her in Italy, her work shows little Italian influence, for it is individual and decidedly strong. Among her more pretentious compositions is a fountain erected in Manila to the memory of the great Chicago architect Daniel Burnham (chap. xxx). The book entitled *Modeling My Life*, written by Miss Scudder, will be found a delightful aid to further acquaintance with her personality and her art.

HENRY HERING

Henry Hering (1874—, b. New York City) began his art training at Cooper Union when he was fourteen years of age, and later studied under Mr. Martiny (chap. xxiii) and at the Art Students' League, New York City. In 1900 Mr. Hering went to Paris where he worked at the École des Beaux-Arts and the Colarossi Academy. From 1900 to 1907 he was assistant to Saint Gaudens (chap. xix).

Among Mr. Hering's important works are the Civil War memorial, Yale University; the sculpture on the Field Museum of Natural History, Chicago; and the official seal for the Panama-Pacific Exposition, San Francisco. Some of his best portraits are those of Saint Gaudens and Roger Platt.

GAIL SHERMAN CORBETT

Gail Sherman (b. Syracuse, N. Y., m. Harvey W. Corbett [chap. xxx], 1905) studied in the Art Students' League,

New York, under Saint Gaudens (chap. XIX) and Mr. Brush (chap. IX). She taught drawing and modeling at Syracuse University for two years, then went to Paris, where she again worked under Saint Gaudens and studied at the École des Beaux-Arts.

Mrs. Corbett's work is represented in Syracuse, N. Y., by the Kirkpatrick Memorial Fountain, a bust of Dr. Calthrop, and the White memorial, erected by the citizens of Syracuse in memory of Hamilton White who was largely instrumental in organizing the fire department of that city and who died from exposure while working as a volunteer fireman. Though this memorial lacks unity, no lines of the composition leading to the bust of White, there is decided merit in the ideal figures at the sides; on the right is a mother and child; at the left, a fireman. Mrs. Corbett's work is realistic, but she grasps the essentials and renders them in a straightforward manner.

HANS SCHULER

A sculptor who is doing good work in Baltimore is Hans Schuler (1874—, b. Alsace-Lorraine, Germany), who was brought to America by his parents when he was six years of age.

In 1901 he won the Rinehart scholarship, which enabled him to study in Paris for four years. While there he was awarded the third-class medal in the Salon. In 1915 he won the Avery prize of the New York Architectural League. Among his best-known works are "Ariadne" in the Walters Gallery, Baltimore, and the Johns Hopkins memorial in the same city.

EDWARD BERGE

A statue entitled "The Muse" at the Panama-Pacific Exposition attracted much attention both because of its excellent location near the Art Palace and because of the beauty of the work; it represents a goddess bending over the head of Orpheus which she found on the seashore. This statue was made by Edward Berge (1876–1924, b. Baltimore). After he had obtained his early art training in the Rinehart School of

Sculpture and in Maryland Institute, Baltimore, he went to Paris and there studied in the Académie Julian and in Rodin's school, where that great master became his chief inspiration.

Although Berge has modeled several portrait statues, among them one of Colonel George Armistead erected at Fort McHenry in 1914, and such sacred groups as the "Pietá" in St. Patrick's Catholic church, Washington, D. C., it is for his studies of children that he is most noted. He seems to have had an unusual understanding of the workings of the child mind. Two of his most pleasing child groups are "Will-o'the-Wisp," where a most bewitching little girl is riding on the back of a great turtle, and "Sea Urchin," where the same or a similar child is waving her hand with delight as she stands on an urchin shell. In these small figures Berge has portrayed the spirit of childhood as have few other men. His work can be studied best in Baltimore, where, among other statues, are the Watson, the Tattersall, and the Latrobe monuments, portraits of Rev. Wynn Jones and Thomas Hayes, "On the Trail," an Indian memorial, and numerous fountain and garden figures.

Berge's work strikes no new note, but it is direct and honest, and most of his compositions are pleasing in conception and show a fine feeling for rhythm and balance.

HELEN FARNSWORTH MEARS

The portrait of Frances E. Willard which was placed in Statuary Hall in the Capitol, Washington, D. C., in 1905, was modeled by Helen Farnsworth Mears (1876–1916, b. Oshkosh, Wis.). After she had studied for some years in New York City and Paris, she became an assistant to Saint Gaudens (chap. XIX). Though Mr. Homer Saint Gaudens says his father thought highly of her both as a woman and as a sculptor, she was unable to produce a portrait statue of a woman and express in it the ideals which made that woman great. After studying this and numerous other attempts which have been made to portray women of note in sculpture, one wonders if a

truly beautiful symbolic figure expressive of the noted woman's ideals would not be a more successful and worthy memorial.

Miss Mears did a number of busts and bas-relief portraits of merit. Among her strongest reliefs are portraits of Edward A. MacDowell and Saint Gaudens.

JAMES EARLE FRASER

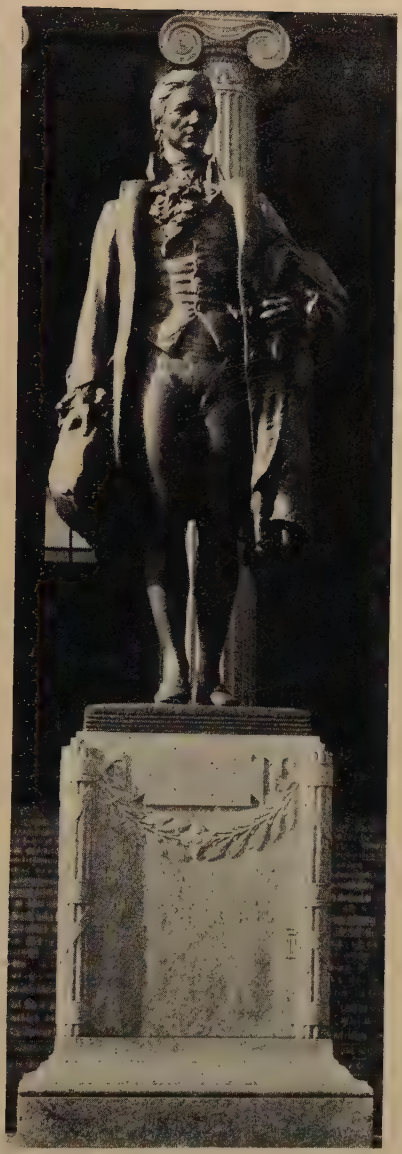
Few works of art at an exposition are remembered by all the people who pass through the gates. It is doubtful, however, if there is one person who attended the Panama-Pacific Exposition at San Francisco, 1915, who does not recall "The End of the Trail" by James Earle Fraser (1876—, b. Winona, Minn.). This statue, representing an utterly exhausted Indian scarcely able to retain his seat on an equally weary pony, not only demanded and held attention at the time, but remains distinctly in memory when most other statues seen there are becoming hazy. It is said that more states asked to purchase the design of this statue than of any other work of art at that exposition. It was finally procured by California, and is to be cast in bronze and placed in Lincoln Park, San Francisco, at the Pacific end of the Lincoln Transcontinental Highway. The erection there has been delayed, but a replica is now (1927) being placed by Mr. Clarence Shaler in Wampum, Wis.

James Fraser's early life was spent on the western plains where his father was in charge of the Chicago, Milwaukee & St. Paul Railway construction. Their home was a car which traveled northward as the rails were laid. The effect of that early environment is seen in Mr. Fraser's art, as the Indian and the buffalo have been modeled by him a number of times.

After he had studied at the Art Institute of Chicago for six months, Mr. Fraser, then eighteen years of age, went to Paris, where he entered the École des Beaux-Arts. Four years later he won the prize offered by the American Art Association of Paris for the best work of an American sculptor exhibited there. Saint Gaudens (chap. XIX), who was a member of the

Courtesy of the artist

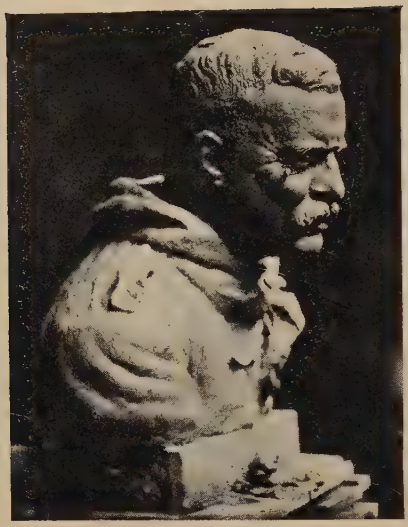
JANET SCUDDER: YOUNG PAN



JAMES EARLE FRASER:
ALEXANDER HAMILTON

Leet Bros., Washington, D, C.

PLATE CCI



JAMES EARLE FRASER:
THEODORE ROOSEVELT

Courtesy of the artist

Courtesy The National Commission of Fine Arts

JAMES EARLE FRASER: THE ERICSSON MEMORIAL

committee of award, was so impressed with the merit and promise of Mr. Fraser's work that he asked the young artist to become his assistant. After working together in Paris for two years they returned to America, where Mr. Fraser continued with Saint Gaudens until 1902, when he opened a studio of his own in New York City. At the Panama-Pacific Exposition Mr. Fraser was awarded two gold medals, one for his statues and the other for his reliefs. His life-size bas-relief of "Flora and Sonny-boy Whitney" on horseback was another of his compositions there which was much admired. These were the children of Mrs. Whitney (chap. xxvi).

When Roosevelt was president he asked Saint Gaudens to model his portrait. As Saint Gaudens was too ill to accept the commission, he suggested it be given to Mr. Fraser, who was then but twenty-five years of age. Roosevelt was disappointed that Saint Gaudens could not do the work and surprised that he sent so young a man, but it was not long before he became much interested in the modeling, and at its completion showed his approval by saying he would never pose for another bust, and also by asking Mr. Fraser to write the name "Theodore Roosevelt" under one ear lest, as he said, "in a hundred years the head be broken off the base." Roosevelt posed for two weeks, often two hours at a time both morning and afternoon; he always stood, changed position often, and talked almost constantly. He sometimes even had important conferences during the time. When he saw Mr. Fraser modeling two small moles on his check he said, "Young man, I'm not like Cromwell in being particular about having such things as warts all represented." He was particular, however, that all measurements be absolutely correct.

The bust of Roosevelt, which is in the Capitol, Washington, is disappointing because of the changes Mr. Fraser made in order to please the committee that ordered it. The handkerchief knotted about the neck and the Rough Rider coat in the original had to give way to the starched collar and the regulation "Prince Albert," for it was Roosevelt the President, not

the Colonel, they wished represented. Further to suggest his rank they also insisted on a haughty attitude quite foreign to Roosevelt at any time. The other busts and bas-reliefs of Roosevelt made by Mr. Fraser from the original study are excellent, his vigorous technique being peculiarly suited to portray the character of that remarkable man. To appreciate how much more than exact reproduction of features is necessary in order to make a portrait, one has but to compare Mr. Fraser's original bust of Roosevelt with the death mask which he also made. In the portrait Mr. Fraser has portrayed the very soul of Roosevelt; in the mask, that is wanting.

The medal of the Roosevelt Memorial Association, which is awarded for marked achievement along eight specified lines in accord with Roosevelt ideals, was designed by Mr. Fraser, the portrait of Roosevelt on the obverse having been modeled from the original bust.

Mr. Fraser is the artist who designed our five-cent piece, better known as the "Buffalo nickel." There he has portrayed two vanishing phases of life in America, the Indian and the buffalo. The head on the obverse is not a portrait, but was modeled from the famous old Sioux chief, Iron-Tail, who often posed for Mr. Fraser, and became well known through his connection with the Buffalo Bill Wild West Show. On the reverse is the buffalo, once the monarch of the plains. Mr. Fraser made the head of the Indian and the figure of the buffalo large because he intended to have no inscription whatever on either side. Some of the finest Greek coins are minus inscription and as it is seldom read Mr. Fraser thought it unnecessary. But the secretary of the treasury and the director of the mint, who decide such matters, would stand for no such innovation and insisted that it bear the same inscription as required by law on our gold and silver coins. This is the only one of our modern coins without the motto "In God we trust." Mr. Fraser said that it was not even mentioned, probably because it was recognized that to find room for that also would require re-working the entire design. As the five-cent piece is so different from

our other coins, it was adversely criticized at first, for "the new, however good, is always queer, while the old, however bad, is never strange"; but it has since gained in favor until now it is recognized as one of the most truly artistic of modern coins.

Shortly after the armistice was signed in 1918, a committee met in Paris to decide on a Victory medal for the allied countries. It was finally agreed that all they could do was to work out a general plan and ask that a sculptor be selected from each nation to design the medal for his countrymen who had served in the World War. The plan decided upon was to place on the obverse the figure of Victory, full length and face view, and on the reverse some symbol of the allied countries with the words: "The Great War for Civilization." The National Commission of Fine arts asked Mr. Fraser to design the American medal. On it he has represented Victory as a virile figure standing on top of the world. To relate her more closely to America he has placed on her head the spiked crown of the Statue of Liberty. Another significant touch is in the sword, which is held point downward in rest position, while the shield is held firmly in guard position. On the reverse the shield of the United States is given central place in the design, because this is the American Victory medal.

Among Mr. Fraser's more recent achievements are statues of Alexander Hamilton and "Victory." The "Hamilton," unveiled in Washington, D. C., in 1923, is one of the most satisfactory statues of that great statesman. "Victory" was erected in the Bank of Montreal in memory of the three hundred and more men from that bank who lost their lives in the World War. This is the most classic of Mr. Fraser's conceptions. Because of the dignity and simplicity of the design it takes its place in that building, one of the masterpieces of McKim, Mead and White (chap. xxix), as if it had been part of the original plan. Mr. Royal Cortissoz says it is "the most beautiful statue thus far related to the subject."

All of Mr. Fraser's art, like himself, is virile and absolutely honest. Both through his personal work and through his

influence as a teacher he has done much to advance the art of sculpture in America.

MAHONRI YOUNG

It is seldom that a sculptor is also well known as an etcher and a painter, but this is the case with Mahonri Young (1877—, b. Salt Lake City, Utah), a grandson of the Mormon leader, Brigham Young. Mr. Young also works extensively with pastels and pencil. His art training was received in the Art Students' League, New York City, and in Paris. He is at present an instructor in the School of American Sculpture, New York.

Mr. Young has made an extensive study of the life and customs of the Hopi, Apache, and Navajo Indians of our Southwest for the American Natural History Museum, New York City. It is for his work as a sculptor, however, that Mr. Young has received most recognition. Workmen interest him as much as they do some of our younger painters, but it is the laborer bowed under his heavy burdens that Mr. Young portrays, not the skilled workman who feels pride in his job.

Many of his statuettes are only a few inches in height, little bronzes such as "Man with Pick," "Stevedore," "A Laborer," and "The Rigger." A few of them picture Indians in much the same fashion; Mr. Young's work can be studied best in the Metropolitan Museum of Art; in the American Museum of Natural History, New York City; in the Public Library, Newark, N. J.; and in the Salt Lake City Technical High School, where there are several panels which picture different trades such as that of the blacksmith, the carpenter, and the metal worker. His sea-gull monument is also in Salt Lake City. This unusual memorial was erected to commemorate the time when flocks of sea gulls saved the Mormons' crops by eating the locusts that had come upon them in cloud-like swarms.

Whatever Mr. Young's subject or medium of expression, whether his figures are large or small, they are all executed with breadth and freedom.

EDWARD McCARTAN

Because of the quality of the work of Edward McCartan (1878—, b. Albany, N. Y.), the adjective which most perfectly describes it is "exquisite." Mr. McCartan received his art education largely in the Art Students' League, New York City, and in the École des Beaux-Arts, Paris. Since his return to America he has won a number of important prizes, among them the George D. Widener gold medal at the Pennsylvania Academy of the Fine Arts in 1916, and the medal of honor of the New York Architectural League in 1923.

Among his most beautiful statues are "Girl Drinking from a Shell," and the "Diana" in the Metropolitan Museum, New York, but his composition which is of most general interest is the memorial to Eugene Field erected in Lincoln Park, Chicago, in 1925. This was paid for by pennies contributed by American school children, supplemented from the Ferguson Art Fund. Here Mr. McCartan has departed far from the usual memorial; instead of a statue or bust of the poet, it is the spirit of his work which is portrayed. On one side of the low pedestal are lettered four lines of the lullaby in which Field introduces us to "Wynken, Blynken, and Nod," and on the other side are the opening lines of the poem which tells of the "sugar plum tree" that "marvel of great renown." Above are bas-relief illustrations of these poems, while between them are statues of two children, cuddled together, sleeping, quite oblivious of the angel with butterfly wings that is poised above them, strewing them with flowers.

In this memorial, so charming and unusual, the poet who is loved both by children and by those of older years has again become a living personality.

HARRIET W. FRISHMUTH

The beauty of form and grace of movement expressed in the nude figures modeled by Harriet W. Frishmuth (1880—, b. Philadelphia) place her without question among our leading sculptors.

She likes best to portray lithe forms in movement or in some reaching pose which shows off the entire figure to advantage. In "The Dancers" one feels that the beautiful forms are really moving as they balance each other in the whirling dance. The play of the strong, delicate muscles in these figures is indeed the achievement of a master. In "The Vine" and "L' Extase" one is not at all conscious of muscles; the figures are just lightly poised on the toes; in "The Vine" the form swings backward; in "L' Extase" it has the upward reach so expressive of perfect joy and health. The latter was awarded the National Arts Club prize in 1919, while "The Vine" won the Julia A. Shaw Memorial prize at the National Academy of Design. A bronze replica of "The Vine" is placed in the beautiful garden of Mrs. Valeria Longcloth, Riverside, Conn., and another was purchased by the Metropolitan Museum, New York, in 1927.

Miss Frishmuth's "Speed" is even more unusual and wholly modern in both conception and treatment; the winged figure cutting through the air barely touches the ball which forms its base. All lines are horizontal and forms pointed; wings and hair are treated in the simplest fashion; the features are barely suggested; in fact, the entire creation is so much more suggestive of the force within than of the form without that we have all but named Miss Frishmuth a Futurist, as perhaps she is. As one studies these bronzes, so full of life and character, it is difficult to think of Miss Frishmuth as modeling other than the human form, but she does, as her splendid bronze eagle with outstretched wings, poised on a mountain crag, will testify.

One respects her achievements just as much but marvels less, perhaps, on learning that after studying under Mr. Gutzon Borglum (chap. XXII), she spent some time in Paris working under Rodin and Injalbert, and that the models who pose for her are dancers of exceptional grace and beauty.

ALICE MORGAN WRIGHT

An artist who works even more simply is Alice Morgan Wright (1881—, b. Albany, N. Y.). She only suggests form

and beauty, leaving all details to be supplied by the imagination of the beholder. Miss Wright received her art training from Mr. Gutzon Borglum (chap. XXII), Mr. Fraser, and the Art Students' League in New York, and at the Colarossi Academy in Paris.

Among her most interesting studies are "Young Faun" and "Wind Figure," both of which were shown in New York in 1923. Her "Lady Macbeth" and portrait of Mrs. B. E. Lewis are also strong and interesting.

CHESTER BEACH

A sculptor whose work is very different from that of the last artists discussed is Chester Beach (1881 —, b. San Francisco). It is different, but in it is a charm quite as individual and marked as theirs. His foreign training was received under the Paris teachers Verlet and Roland; later he worked for two years in Rome but not under masters. The strongest individual note which one feels in his work is the soul expression of the person posing for him. This is most pronounced perhaps in "Beyond" (Plate CCIII) and in his portraits of Mrs. Purves, and of his wife, in the Art Institute of Chicago.

One of his most imaginative compositions is "Ideals," which portrays a man bowed in remorse before the memories of his unrealized dreams, which are suggested in vague, beautiful forms at his side. Thus to portray in marble the painful real and the beautiful ideal in one composition is a difficult task, but one successfully accomplished by Mr. Beach.

It is interesting to contrast his statuette "The Stoker" with the stolid, overburdened workmen modeled by Mr. Young. Mr. Beach's figure is just as strong, just as true, and much more pleasant to contemplate, for he has portrayed a nature capable of enjoyment after the day's work is over. Mr. Beach has done in "The Stoker" what Alexander (chap. VIII) did in his group of murals in Carnegie Institute, Pittsburgh, where the workers in the steel furnaces are the theme. Critics may disagree as to whether a class should be represented by the

lowest or by the highest type; Alexander and Beach have chosen to picture the highest.

To gain the effect he has in mind, Mr. Beach sometimes uses different colored marbles in the same figure. He has carried this the farthest in "Great-grandmother," where the face is in flesh-colored marble, the hair in white, the cap in pearl color, and the little shoulder shawl in gray. Though but few of our sculptors are working in this way, the result here does not seem strange but simply what one would wish, for Mr. Beach, like Mr. Adams (chap. XXI), who colors or uses different materials in some of his portraits, selects and works with great care and skill. Such combinations could not be made successfully except by an artist who does his own carving.

Besides many other honors, Mr. Beach was awarded the first prize for the finest work of art at the National Arts Exhibition in 1923, and the gold medal for sculpture at the Architectural League Exhibition in New York City in 1924.

ARTHUR LEE

There is one respect in which a real artist, it matters not in what line of work he is interested, differs from most other mortals—material gain means little to him. He works for the joy he finds in the doing. If recognition comes to him, the joy is the greater, but he so loses himself in his work that the joy is his, anyway. Such a person and such an artist is Arthur Lee (1881 —, b. Trondhjem, Norway), who was early brought to America by his parents.

Inspiration to become a sculptor came to him when a boy from reading the *Age of Fable* by Bulfinch, where both the stories about the gods and the pictures of the Greek master's interpretations of them fascinated him. The thought that he might one day express himself in that way was suggested by an article in a publication for boys which told of the way artists are trained for their work. Though he had never seen even a plaster cast, he was so convinced he wanted to become a sculptor that when he was twenty-one years of age, with but

Courtesy of the artist

JAMES EARLE FRASER: THE END OF THE TRAIL

Courtesy The Art Institute of Chicago

EDWARD McCARTAN:
EUGENE FIELD MEMORIAL

(FRAGMENT)

CHESTER BEACH: BEYOND

Presented to the California Palace of the Legion of Honor by Mr. and Mrs. Archer M. Huntington of New York

Courtesy of the artist

forty-six dollars that he could call his own, he went to New York City to study art. And he did study. He was completely absorbed in his work. When his funds ran out he made his living by posing for artists, and carried on his own art work in evening school. Then a man of wealth, attracted by his earnestness, paid the expense of four years' study in Paris. While Mr. Lee was studying in New York, Paris, and later in London and Italy, he gained quite as much from the casts and antique marbles as from the teachers under whom he worked. The art of Greece became his inspiration as truly as it is the inspiration of our sculptors who have studied in the American Academy in Rome (chap. XXVII), but it is the classic, not the archaic, styles which most attract Mr. Lee.

Though his "Dawn," a beautiful nude female figure with her hands clasped at the back of her head, and his "Torso of a Boy" are works of exceptional merit, the female torso called "Volupté" has gained for him his greatest recognition, having been awarded the Widener gold medal by the Pennsylvania Academy of the Fine Arts in 1924. The beauty of this form reminds one of those superb fragments which have been found in Greek and Roman ruins.

JO DAVIDSON

The work of few American sculptors has been brought to public notice more frequently during the past few years than that of Jo Davidson (1883—, b. New York City), of Russian-Jewish parents. As his people were not well to do, it was necessary for young Davidson to earn his own living and to aid in the support of the family from the time he was fifteen years of age. In spite of this, however, he began studying art in an evening class held in one of the high schools of New York, and when he was sixteen won a scholarship which enabled him to study at the Art Students' League. After working there for nearly five years he became an assistant to Mr. MacNeil (chap. XX), and a few years later went to Paris and entered the École des Beaux-Arts. It took only three weeks, however, to

convince him that the instruction given there was not what he was seeking. In speaking of it later he said: "I was looking for life. They gave me antiques." For months after that he worked by himself, often cold, sometimes hungry, but try as he would he could not reach his ideal. Friends of his finally secured for him the Hallgarten scholarship, which gave him $30 a month. This helped greatly and he worked on, finally completing a statue for the Salon. When he heard that it had been rejected it was almost more than he could bear, but instead of moping he took a walking trip into Switzerland, and there found strength and courage to go on.

On his return to Paris some Post-Impressionists suggested that he work rapidly and strive for character expression instead of careful representation of form. During the months that followed he often made two or three portraits a day and destroyed all of them, until one afternoon he realized that he had portrayed the very soul of the Swiss girl he was modeling; the clay form seemed to live. He was almost insane with delight, and went about telling everyone what he had done. Fortunately he met Mrs. Harry Paine Whitney (chap. XXVI) and told her. She went with him to his attic room to see the statue, recognized its merit, and purchased it. That gave him just the encouragement he needed, and since then his art has steadily advanced. His "Violinist," sent to the Salon in 1908, was accepted. He returned to America the following year and had an exhibition of his work in New York City. From that time he has been recognized as one of the most successful of our younger sculptors.

As he speaks English, Russian, German, and French fluently, he offered his services as interpreter during the World War. He also turned his beautiful home by the Mediterranean over to the French government for a military hospital, and there his wife helped to care for the wounded soldiers.

His portrait of Wilson, modeled in 1916, is one of his most careful studies. Of it Francis Monod, a French critic, says: "By his simplicity, his dignity, and the vigor of his style

Davidson has made a modern bust that will stand comparison with those of the nobles of Imperial Rome at the time of the Italian Renaissance."

As soon as the armistice was signed, Mr. Davidson was given a commission to make portrait busts of war heroes. Because most of them were modeled in two or three hours, often while the men were busy, they are spoken of as instantaneous portraits. Among the strongest of them are those of Marshal Joffre, M. Clemenceau, and General Pershing. An exhibition of twenty-three of these was held in the Reinhardt Gallery, New York City, in 1920. They had previously been exhibited in the Galéries Modernes in Paris. Critics are agreed that, taken as a group, and considering the conditions under which they were modeled, they are an achievement. Another interesting one-man showing of his work was held in the Fearon Galleries, New York City, in 1924.

Mr. Davidson's latest and perhaps greatest achievement is the portrait statue of Robert La Follette, presented to the nation by the state of Wisconsin, and unveiled in Statuary Hall of the Capitol at Washington in 1929. In this portrait Mr. Davidson has succeeded in portraying the quizzical expression and alert pose characteristic of that radical leader in his days of greatest strength. Some critics class Mr. Davidson as an Impressionist, others as a Realist, but all recognize his unusual ability in reading and expressing character.

LEON KROLL

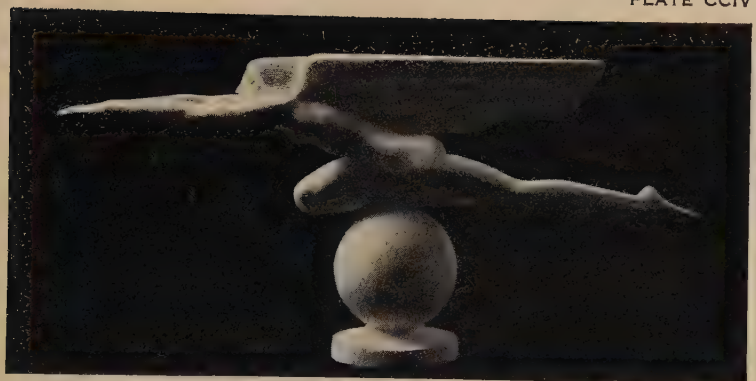
Another sculptor who is doing strong, interesting work is Leon Kroll (1884 —, b. New York City). After studying in the National Academy of Design, New York, he worked for a time under Laurens in Paris. After his return he became instructor in the National Academy and later was visiting critic at the Maryland Institute, Baltimore; he has since served in the same way at the Art Institute of Chicago. In 1925, the Potter Palmer gold medal and $1,000 were awarded to Mr. Kroll because of the strength and individuality of his work.

MALVINA HOFFMAN GRIMSON

It is always interesting to learn how a person who has become especially successful along any line came to take up that particular work, whether it was an irresistible inward urge, some forceful outward influence, or just chance. Malvina Hoffman (1887 —, b. New York City, m. Samuel Bonarios Grimson, 1924) did have a strong "inward urge" toward art, but she was interested solely in painting until she endeavored to make a worthy portrait of her father, Richard Hoffman, the noted composer, pianist, and teacher. After she had made five portraits of him, some in oils and others in pastels, none of which satisfied her, Mr. Adams (chap. XXI) and Mr. Gutzon Borglum (chap. XXII) suggested that she model a portrait of him; she tried it, and in that, her first attempt in sculpture, she succeeded so well that Alexander (chap. VIII), the painter under whom she had studied, and the sculptors who had suggested this medium of expression advised her to give her entire time to sculpture. And so it was that her great love for her father made Malvina Hoffman a sculptor.

To gain a better general knowledge of her new subject, she then spent some time studying the works of master sculptors in Italy and later in France. She became a pupil of Rodin, and worked under the criticism of that great sculptor and teacher for three years. It is of special interest to other teachers to learn that for some time he kept her copying the drawings made by great masters; not that he wished her to work like any one of them, but through her acquaintance with their different styles he knew she would develop a stronger method of her own than would be possible without such help. In Rodin's studio she perfected herself in every phase of the work, the last being marble cutting. That she might become even more proficient in anatomy she studied dissecting and drawing at the College of Physicians and Surgeons in New York City.

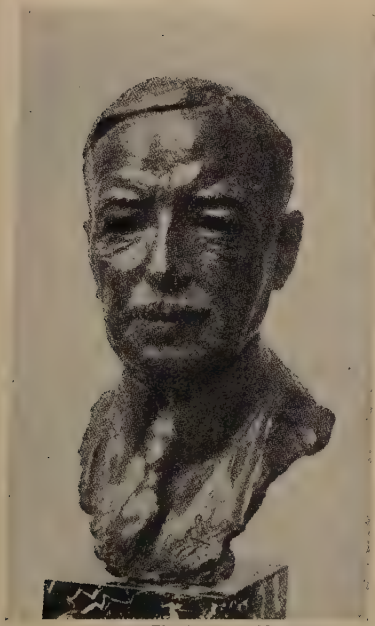
Miss Hoffman was another of our sculptors who threw herself, heart and soul, into war work. She helped to found the



HARRIET W. FRISHMUTH: SPEED

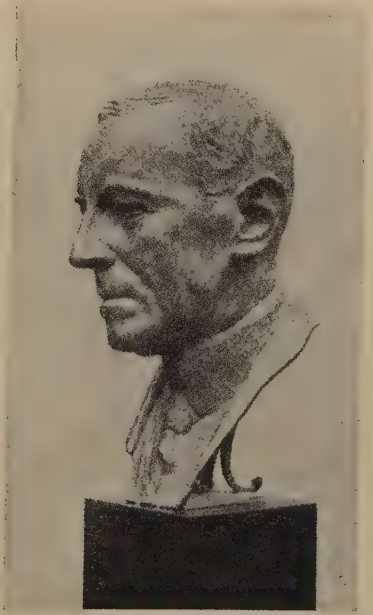
Courtesy of the artist

Design patented by Harriet W. Frishmuth



Courtesy *The American Magazine of Art*

JO DAVIDSON: PORTRAIT BUST OF ROBERT LANSING



Courtesy *The American Magazine of Art*

JO DAVIDSON: PORTRAIT BUST OF WOODROW WILSON

PLATE CCV

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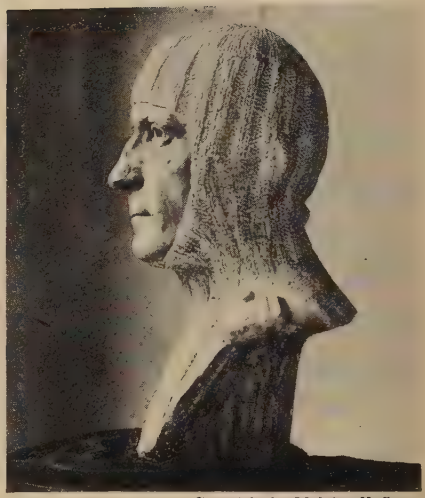
MALVINA HOFFMAN GRIMSON
PADEREWSKI
"THE STATESMAN"



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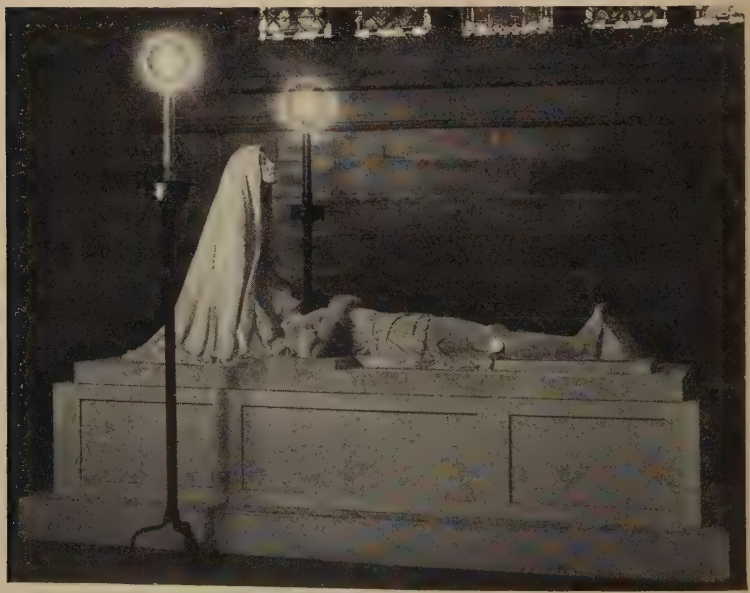
MALVINA HOFFMAN GRIMSON:
MODERN CRUSADER



Courtesy *The Architectural Record*

MALVINA HOFFMAN GRIMSON: THE SACRIFICE

Appui aux Artistes, of which Rodin was made honorary president. The real purpose of that organization was to provide food for art workers and their families who were deprived of a means of livelihood by war conditions. Between $40,000 and $50,000 was raised in America, much of it through the efforts of Miss Hoffman. She has also worked in Red Cross and prisoners' relief organizations. The war took her from her art, but it also was responsible for several of her masterpieces. The bust called "Modern Crusader" is a portrait of Lieutenant-Colonel Milan Pribichevich, the leader of that noble group of six thousand brave men who left America to enter the Serbian army and help free their people from the oppression of Austria. The splendid, strong features are incased in one of those knitted helmets worn so extensively during the war by aviators and others exposed to severe weather conditions. So great is the merit of this work that had Mrs. Grimson done nothing else, she would deserve high honor. Another, "The Sacrifice," a gift to Harvard University by Mrs. Robert Bacon "in honor of her husband and in memory of the other Harvard men killed in the war," is placed temporarily in the Cathedral of St. John the Divine (chap. xxxii). It represents a knight in armor lying on a prostrate cross. At his head kneels the woman of his choice. Her head is not bowed as in ordinary grief, but with eyes closed is raised to heaven, as with hands outstretched toward her loved one she is making the supreme sacrifice. Here deepest love is worthily expressed, more worthily than would have been possible had not Miss Hoffman herself come to feel deeply through her knowledge of life and of war conditions. Thus do sacrifice and service bring their own reward.

Three great portraits of Paderewski are also to the credit of Mrs. Grimson. The one representing him as the statesman is especially strong and significant. The features are carefully studied, the hair almost conventional in its simplicity; his neck and breast are uncovered, and over his shoulders suggested wings are folded, his great musical talent for the time laid aside.

The composition of Mrs. Grimson's which has been given greatest honors is her "Russian Bacchanale," in which the figures were modeled from Pavlowa and Mordkin, whose beauty and grace made that dance famous. It represents them as they first come dashing on the stage. That Mrs. Grimson might portray the figures more accurately she learned to dance the Bacchanale with the very man with whom Pavlowa danced in Europe. Having herself felt the joy of the rhythmic movement she could better portray it for others. A copy of this group, somewhat more than life size, has been accepted by France and erected in the Garden of the Luxembourg. This great honor is more fully appreciated when it is learned that this is the only work of a woman sculptor in this beautiful garden.

Among the many honors which have been bestowed upon Mrs. Grimson in America are the Widener gold medal of the Pennsylvania Academy of the Fine Arts in 1920 and the Helen Foster Barnett prize of the National Academy of Design in 1921.

CHAPTER XXVI

AMERICAN TRAINING

AMERICAN TRAINING: Palmer and Ward (chap. XVIII) — Kemeys (chap. XXIV) — Miss Grimes — Weinman — Shrady — Mrs. Hering — Mrs. Vonnoh — Mrs. Whitney — Mrs. Batchelder — O'Connor — Sterne — Mrs. Huntington (chap. XXIV) — Miss Mundy — Miss Eberle — Mrs. Farnham — Aitken.

"As thorough and adequate training can now be had here as abroad" was the decision reached by Saint Gaudens (chap. XIX) early in 1900. What was true then is also true now, for though many of the strong teachers of that time have died, other able and earnest artists have taken their places. After a good foundation in art education has been laid in America, foreign travel is of great value and a limited amount of study under foreign teachers is often helpful, but that such study is no longer necessary is proved by the work of the sculptors discussed in this chapter. Even the work in the American Academy in Rome is under the supervision of American artists.

FRANCES GRIMES

Frances Grimes (1869—, b. Braceville, Ohio) received her early art training in Pratt Institute, Brooklyn, where she modeled under Mr. Adams (chap. XXI) and became his assistant in 1894, when she not only helped him in his studio, at that time connected with Pratt Institute, but gave criticisms in his classes.

After leaving Mr. Adams' studio in 1900, Miss Grimes spent seven years as an assistant to Saint Gaudens in his studios in Cornish, N. H. She was selected by him to finish the caryatides for the Albright Art Gallery, Buffalo, N. Y., and was one of the loyal, much appreciated assistants who remained with Saint Gaudens to the last. Since 1907 Miss Grimes has devoted herself largely to modeling relief portraits, her "Master Harold

Clement" and "Carolyn and Patricia Clement" being of special merit. Another of her strong portraits is the bust of Bishop Potter in Grace Church, New York. Of her work Mrs. Herbert Adams says: "Miss Grimes herself finishes all her marbles, whether created in the round or in relief." Because of this "they naturally have an integrity not always attained in the work of sculptors unfamiliar with the chisel."

ADOLPH ALEXANDER WEINMAN

Adolph Alexander Weinman (1870—, b. Karlsruhe, Germany) is of special interest because he is the artist who designed our dime and half-dollar, and the Victory button. When he was ten years of age, soon after coming to America, he was apprenticed to a carver in wood and ivory in New York. At sixteen he began studying in the evenings at Cooper Union, and at twenty years of age entered the Art Students' League, New York, where he studied under Martiny (chap. XXIII) and Saint Gaudens (chap. XIX); later Mr. Weinman was an assistant to Mr. Niehaus (chap. XXIII), Mr. French (chap. XX), and Saint Gaudens.

Mr. Weinman first became known by his portraits of noted men and his architectural sculpture. His portrait of Alexander Cassatt, for many years president of the Pennsylvania Railroad, is in the main hallway of the Pennsylvania Station (chap. XXIX) in New York City. The great clocks over the entrances to that station and many of the decorations on the building are by Mr. Weinman, as are also the exquisite carvings on the façade of the library of J. P. Morgan (chap. XXIX). He has modeled several portraits of Lincoln which, though they may not rank with the greatest, are worthy and strong. The one that is best known is in Hodgenville, Ky., Lincoln's birthplace.

Mr. Weinman's "Sphinxes of Power," which flank the entrance to the Scottish Rite Temple (chap. XXXI, Pl. CCXLII), Washington, D. C., are as austere and mysterious as those carved in the long ago by the masters of Egypt. "Rising Sun" and "Descending Night," two ideal figures by Mr. Weinman,

Courtesy of the artist
Photograph by De Witt Ward, New York

FRANCES GRIMES: PORTRAITS OF CAROLYN AND PATRICIA CLEMENT

PLATE CCVII

ADOLPH ALEXANDER WEINMAN:
HOWARD K. WEINMAN (16 YRS.) HOWARD K. WEINMAN (16 MOS.)

VICTORY BUTTON

ADOLPH ALEXANDER WEINMAN:
STATUE OF GENERAL ALEXANDER MACOMB

Photographs on this plate by courtesy of the artist

are of great beauty. The "Rising Sun" is the embodiment of aspiration and joy in life. It represents the youthful sun god as he is rising above the horizon in his flight through infinite space. "Descending Night" is symbolized by a beautiful maiden who, with bowed head and wings outstretched, is settling toward earth, bringing with her quiet and refreshing sleep. These statues were first shown at the Panama-Pacific Exposition, San Francisco, in 1915. Copies of them are in a number of our museums.

Among the many medals designed by Mr. Weinman is the one which the National Institute of Arts and Letters gives each year to the person who excels in music, art, or literature; another is that which the American Institute of Architects presents to the architect who designs buildings of greatest merit; and still another, the one given for life-saving on the railroads. The design on each is an appropriate commemoration of the achievement.

Of Mr. Weinman's bas-relief portraits, none is stronger than those he has modeled of members of his own family. The one of his son Howard in his hobby-horse chair is especially appealing, for it is so expressive of joy and movement.

When the new dime was first minted, the merit of the modeling was immediately recognized, but many were the queries regarding the designs. People wondered if the head on the obverse with the unfamiliar wings represented Mercury, and, if so, why should the messenger of Jupiter be pictured on an American coin? In reply Mr. Weinman said the head represented Liberty and that he added wings to symbolize *liberty of thought*, which seemed to him, a German by birth, the richest possession of Americans. Mr. Wood, secretary of the Numismatic Society, New York City, says this is the best design on an American coin, and is excelled in modern coins only by the beautiful figure on the silver franc designed by Roty. The design on the reverse of the dime is also rich in symbolism: the bundle of staffs represents the unity of our states; the battle-ax stands for strength and preparedness; while the olive

branch is introduced to show that we prefer peace, although we are united and can defend ourselves.

On the half-dollar Mr. Weinman has represented Liberty as a full-length figure enveloped in the folds of the stars and stripes. She is advancing rapidly toward the dawn of a new and even better day which is suggested by the sun just rising above the horizon. In her left arm she holds branches of laurel and of oak, symbolic of civil and military glory, while with her right hand she is bestowing on the people the spirit of liberty. On the reverse, Mr. Weinman has pictured the American eagle, fearless in spirit and conscious of his power, perched high on a mountain crag; while the pine sapling, growing from a rift in the rock on which he stands, was introduced to symbolize the youthful strength and tenacity of America.

As we become acquainted with the symbolism in the designs on our coins and realize how many of them besides the dime and half-dollar were designed by men born in other countries — the ten- and twenty-dollar gold pieces by Saint Gaudens (chap. XIX), the cent by Brenner, and the Peace dollar by Mr. de Francisci (chap. XXIII) — a strange feeling comes to us, a feeling almost of envy of the people from other lands. Why envy them, you ask? Because those of us who were born here are so accustomed to our blessings that we scarcely think of them, while to the immigrant they come as glorious surprises which, when understood, create in him a love and desire for service which too few of us native Americans feel until our eyes are opened by those who have come to us from across the great waters.

Shortly after the World War the National Commission of Fine Arts asked the members of the National Sculpture Society to submit designs for a button to be worn by the veterans of that war. About fifteen of the members responded, some with more than one design. The commission then selected the three which were best and sent them to General March, who chose one of the designs submitted by Mr. Weinman. When he was asked to interpret it, Mr. Weinman said: "The

star in the center represents the man who wears the button, and suggests the part he had in winning the victory which is symbolized by the laurel wreath."

Mr. Weinman is an earnest man, thoroughly in love with his art and most generous to those who go to him for help. His work is thought out carefully and modeled over and over, when necessary, in order to reach his ideal. He is especially strong in bas-relief, which he models with great delicacy of touch.

HENRY MERWIN SHRADY

For fifteen years tourists visiting Washington, D. C., wondered about an unfinished monument at the foot of Capitol Hill. It was begun in 1907 and finally completed in 1922, a memorial to General Grant. It was unveiled on the centenary of his birth, and is the crowning achievement of the unusual career of Henry Merwin Shrady (1871–1922, b. New York City). After graduating from Columbia University in 1894 with the degree of A. B., he studied law, but on account of a severe illness soon after his graduation never practiced the profession. The mercantile business into which he went failed in 1900. It was then, when he was twenty-nine years of age, that he began his art work. For a time he was most interested in painting. His first picture, painted without instruction, was exhibited by the National Academy of Design and sold for fifty dollars. Not long after that, while sketching in the Zoölogical Gardens, New York City, his work attracted the attention of Bitter (chap. XXIII), who recognized his unusual ability and invited him to share his studio. The colossal figures which decorated the bridges at the Pan-American Exposition, Buffalo, 1901, were among Shrady's first important works.

The question how he, when untrained, dared to compete for his first important commission, the equestrian statue of General Washington, for which he received $50,000, is answered by William Walton, who says that the members of the committee saw some of Shrady's small bronzes of animals and were

so impressed with them that they asked him to enter the competition. This statue is an ideal conception of Washington at Valley Forge, and stands at the Brooklyn end of the Williamsburg Bridge, New York City.

The year following the winning of that commission, Shrady was one of thirty-four sculptors to compete for the commission for a memorial to General Grant for the city of Washington to cost $250,000; again Shrady was successful. Sometimes it is no honor to win in a competition, as the judges often are incompetent, but that was not true in this case, for Ward (chap. XVIII) and other prominent artists were members of the committee of selection.

The central figure of the composition is an equestrian statue of General Grant. The horse, a beautiful animal, is pictured in repose and strongly modeled, but it is in the figure of Grant that Shrady has shown greatest taste and skill. The General is represented in the wide-brimmed felt hat and military cloak which he wore through the war, while his pose tells as plainly as words that he was quiet and thoughtful, but a man of decision. The poise of this central figure is emphasized by the group of artillery in vigorous action at one end of the composition and of cavalry at the other. To aid Shrady in the execution of these groups a special military drill was given for him at West Point. At each corner of the base of the pedestal which bears the statue of Grant is a couchant lion symbolizing Force. Altogether, this is one of the most imposing monuments in that city which is so rich in great memorials. The work, the many delays, and the harassing misunderstandings with officials were too much for one of Shrady's temperament; he became ill and died two weeks before the monument was dedicated.

Among his other important works are the equestrian statues of General Williams, Detroit; of General Lee, Charlottesville, Va.; and of William the Silent on Riverside Drive, New York City. He has also done many statuettes and bas-reliefs of great merit.

It is true that Shrady did not study with teachers, but he was not untrained, for he worked constantly under a master of greatest severity—himself. He was a cultured man of high ideals who constantly demanded the best of Henry Merwin Shrady. Of him Mrs. Herbert Adams says: "He became a sculptor overnight. His immediate success in the art of sculpture is but partly explained by referring to his cultivated intellect and by saying that as the son of a noted surgeon he easily assimilated the truth of anatomy. Nor does his success need explanation as much as recognition. His success is his artist's secret, perhaps never to be revealed. . . . . Surely he crowded into his brief career all the rapt effort of the youthful student and all the more composed but no less strenuous endeavor of the assured artist. From first to last his offerings are good."

ELSIE WARD HERING

Elsie Ward (1871–1923, b. Howard Co., Mo., m. Henry Hering [chap. XXV], 1910) began her art education in Denver and in 1894 entered the studio of Saint Gaudens (chap. XIX) in Cornish, N. H. Though she specialized in portraits, the bas-reliefs of her mother and Mrs. Evans being especially strong, her ideal figures are of great charm. One of the most attractive of them is the "Baptismal Font" shown at the Exhibition of American Sculpture held in New York City in 1923. This is a standing figure of a beautiful child angel holding the font—a large shell—in her outstretched arms. "Boy Teasing a Frog" shows Mrs. Hering in quite another mood. All her work is well conceived and carefully executed.

BESSIE POTTER VONNOH

Another proof of the claim that artistic ability is a gift of nature is found in Bessie Potter (1872—, b. St. Louis, Mo., m. Robert Vonnoh [chap. XIII], 1899), for her unusual ability in modeling was discovered when she was a tot in kindergarten. Her art training was received in the Art Institute of Chicago,

where she studied under Mr. Taft (chap. xxi) for three years. She has visited Europe several times but has not worked under foreign masters.

The inspiration to model the small figures for which she has become noted came to her at the Columbian Exposition, Chicago, when she saw the work of Prince Paul Troubetskoy, an artist, half American, half Russian, whose figures are largely statuettes. Miss Potter did not copy his methods, but from him obtained the idea of expressing herself in small figures. Her work was first exhibited in New York City in the middle nineties, when the sketchy little figures—most of them still in wax, for she could not yet believe them worthy of being cast in bronze—attracted attention. Few of her pieces are as high as two feet. Most of them represent her friends, the women and children of her time, dressed in simple gowns. Among her few nude figures is an adorable creeping baby, scarcely more than six inches long. Her bird fountain is also of especial interest (Plate ccix).

Her work is impressionistic, but so wisely has she selected the essentials that one is conscious of no lack. The features are hardly there, and yet, some way, they satisfy. How such things are done is another "artists' secret" which, usually, they could not tell even if they would.

Mrs. Vonnoh's work is well represented in our museums and has been shown at most of our expositions and art exhibitions. Mr. and Mrs. Vonnoh often exhibit together, his paintings and her statuettes making a pleasing combination.

GERTRUDE VANDERBILT WHITNEY

So much has been written about "struggling young artists" who live in attics on a few cents a day that it is refreshing to find that one American woman of great wealth, Gertrude Vanderbilt (b. New York City, m. Harry Payne Whitney, 1896), has become a noted sculptor. One questions if it does not require more strength of character for a person in such a position to stick to her work than for one who must earn her

bread. When people heard that the daughter of Cornelius Vanderbilt was studying to become a sculptor, they smiled and considered it but a passing fad. Even her friends would not take her seriously. Perhaps it is well they did not, for Mrs. Whitney says that because they would not believe in her she simply had to succeed, for the wise smile and the "I knew it would be so," if she gave up, could not be endured. Mrs. Whitney studied for a time under Mr. O'Connor (discussed later in this chapter), but her principal teacher was Mr. Fraser (chap. xxv).

She first became known to the public at the Pan-American Exposition, Buffalo, 1901, by a heroic male figure called "Aspiration." At the Panama-Pacific Exposition, San Francisco, 1915, a fountain by her was placed in the central hall of the Palace of Fine Arts, one of the most desirable locations at that exposition. It represents three female figures holding aloft a marble bowl, the outer surface of which is covered with clusters of grapes and vines in high relief. The water, flowing over the edge into a large basin containing fish and growing plants, forms a filmy veil about the figures. Mrs. Whitney also modeled the "Aztec Fountain" which is in the center of the court of the Pan-American Union building (chap. xxxii), Washington D. C. This is of reddish marble, making an attractive color note in its setting among tropical plants.

Although the "Titanic" memorial by Mrs. Whitney is not yet in position, it has attracted much attention. It is a gift of the women of the United States in memory of the men who perished so bravely at the time of the sinking of that great ocean liner in 1912. Mrs. Whitney obtained this $50,000 commission by competition. The plaster cast of this memorial, which has been shown at many exhibitions, is weird, but beautiful to those who take time to study it. The tall draped figure with arms outstretched suggests the cross. The face is almost as enigmatic and beautiful as that of "The Peace of God" by Saint Gaudens (chap. xix). As some one has suggested, it seems the unanswerable question—Why must such

things be?—carved in stone. Great sadness is there, and, as in Saint Gaudens' statue, a something else that gives one comfort and courage to go on. It is said that for this statue Mrs. Whitney worked from models of both sexes and different nationalities, for she wanted the figure to have a message for all. The monument is to be erected in Potomac Park, Washington, D. C.

During the World War, Mrs. Whitney established and maintained a hospital for wounded soldiers in France. In appreciation of this service the French foreign office awarded her a gold medal in 1915.

An exhibition of over forty of Mrs. Whitney's busts and statues was held in the Wildenstein Galleries, New York City, in 1923. From the work there shown one feels that she is most successful in portraying people with whom she is intimately acquainted, her "Flora," "Barbara," and "Jo Davidson" (chap. xxv) being exceptionally strong.

Mrs. Whitney's "Fourth Division" memorial for Arlington Cemetery, Washington, D. C., represents a standing male figure simply clothed, the puttees alone suggesting that he may be a soldier. This simple statue is of special interest because it is so different from the Civil War memorials, where the uniforms were given special attention. Mrs. Whitney has portrayed a type by the character of the man rather than by the clothes he wears.

Her best-known recent work is the equestrian statue of Colonel William Cody (Plate ccxi), known the world over as Buffalo Bill, which was unveiled in Cody, Wyoming, July 4, 1924. The Buffalo Bill American Association of New York and the state legislature of Wyoming did not erect this memorial to Colonel Cody solely because he was the most daring and picturesque of western scouts during those days when the pioneers were in constant danger of Indian uprisings, but because after he made his wealth in the Buffalo Bill Wild West Show he returned to Cody and gave of himself and his money for the betterment of the town he had founded.

Courtesy The National Commission of Fine Arts, Washington, D. C.

HENRY MERWIN SHRADY: MEMORIAL TO GENERAL GRANT

PLATE CCIX

Courtesy of the artist

BESSIE POTTER VONNOH: ROOSEVELT MEMORIAL BIRD FOUNTAIN

In the Roosevelt Bird Sanctuary at Oyster Bay, adjoining the little cemetery where Roosevelt is buried

The statue is of bronze, twelve feet in height, and stands on a bluff above the Shoshone River. The daring life which Colonel Cody lived for many years is admirably expressed in the spirited pose which represents him as though signaling to a caravan train in the valley below. The horse was modeled from one he rode; it was shipped to Mrs. Whitney in New York City to serve as a model for the statue. This is one of the most daring of her compositions.

Another, finished a few months later, is the memorial to the First Contingent of the American Expeditionary Forces, erected in the summer of 1925 near St. Nazaire, France, where the first of our soldiers of the World War landed on European shores. It represents an American soldier standing on the back of an eagle which with outspread wings has just alighted on a rocky cliff. It is full of suggestion and strongly executed.

Though Mrs. Whitney's sculptural work is of recognized merit, probably her greatest gift to American art is her generous encouragement of others. She organized the "Society of Friends of Young Artists" and has inaugurated many competitive exhibitions where she gives prizes for the best work. She has made it possible for many art students with limited means to go on with their work, even paying their expenses abroad when foreign training seemed to her most desirable.

EVELYN BEATRICE LONGMAN BATCHELDER

The works of Evelyn Beatrice Longman (1874—, b. Winchester, Ohio, m. Nathaniel Horton Batchelder [an educator], 1920) have a charm as individual and pronounced as the woman herself. When Miss Longman was young, she not only earned her own living but did much to help lift the financial burdens from her parents. While working in Chicago she began attending night classes at the Art Institute. After six years of careful saving she was able to go to Olivet College, Michigan, for a year and a half. She then returned to Chicago and worked for two years under the personal guidance of Mr. Taft (chap. xxi). After taking charge of a summer school of modeling, she

went to New York City in 1900. She was an assistant to Mr. French (chap. xx) from 1902 to 1909, and they have ever since remained warm friends. It was from his beautiful home in Glendale, Mass., that she was married.

The first statue to bring her into prominence was "Victory," which she modeled for the St. Louis Exposition, 1904. Contrary to the usual conception, Miss Longman represented Victory as a male figure. It is virile, full of life and the joy of triumph, and won for her a silver medal. Copies are in the Art Institute of Chicago and the St. Louis, Toledo, and Metropolitan museums.

The "Fountain of Ceres," by Miss Longman, at the San Francisco Exposition, 1915, was the largest piece done by a woman at that exposition. The beautiful figure at the top of the fountain represents the goddess of the harvest. "Consecration" by Miss Longman, one of the most beautiful conceptions of all times, was also shown there. It represents two nudes, the man stooping slightly to kiss the forehead of the woman. This is worthy of a place in sculpture similar to that accorded in poetry to Mrs. Browning's "Sonnets from the Portuguese."

Mrs. Batchelder's "Nature Contemplating the Source of Life" attracted unusual attention in New York in 1923. She says the person who posed for this nude was the beautiful New York model from whom she worked almost exclusively for nearly fifteen years, adapting her figure to all kinds of subjects, from mature heroic types to youthful slender ones; she then added with a smile, "You know, an artist does not copy his model, only a beginner does that." Mrs. Batchelder finished this statue in her studio in Windsor, Conn., where she did the surface work from several models of diverse types.

She has won several important commissions through competitions which were open to all sculptors, among them one for the $20,000 bronze doors for the entrance to the Naval Academy chapel at Annapolis, and another for the $50,000 monument to the late Senator Allison of Iowa. She also

modeled the bronze doors for the library at Wellesley College, and the "Spirit of Electricity," a colossal figure surmounting the American Telegraph and Telephone Building, New York.

The ideal busts and portraits by Mrs. Batchelder are of unusual interest because of her ability to portray fleeting expressions. Her laughing faces make life brighter every time they are brought to mind. That of vivacious, happy "Peggy," sometimes called "Bacchante," also was shown at San Francisco. None of her portraits is more appreciated than the one she did of Mr. French in 1926. It is in relief, three-quarter length, life size, with a decorative frieze of his principal works suggested in the background.

Mrs. Batchelder is the first woman sculptor to be elected a full Academician of the National Academy of Design, New York City. This occurred in 1919; since then Mrs. Vonnoh (chap. XXVI) and Mrs. Huntington (chap. XXIV) have been similarly honored.

Among the awards which have been given to Mrs. Batchelder are the Shaw Memorial prize, National Academy of Design, 1918–26; the W. M. R. French gold medal, Art Institute, of Chicago, 1920; the Widener gold medal, Pennsylvania Academy of the Fine Arts, 1921; and the Watrous gold medal, National Academy of Design, 1924. Whatever Mrs. Batchelder's subject, her statues and reliefs are as expressive of purity and refinement as are the young women and angels painted by Thayer (chap. IX).

ANDREW O'CONNOR, JR.

Andrew O'Connor, Jr. (1874—, b. Worcester, Mass.), was trained by his father, and is a decidedly characteristic worker. Among his strongest conceptions are the decorations of the central porch of St. Bartholomew's Church, New York, and bas-reliefs for the library of J. P. Morgan in that city. His statue of "Lincoln" is in Springfield, Ill. The head of the statue was reproduced in bas-relief on a commemorative half-dollar which had a limited circulation in 1918. His "Spanish

War Volunteer" is in Worcester, Mass., and his "Boy Scout Fountain," dedicated to the memory of Theodore Roosevelt, is well placed in Glen View near Chicago. The portrait statue of Governor Johnson in front of the capitol, St. Paul, Minn., is also by Mr. O'Connor. Though so unlike in subject, these statues are similar in spirit, decidedly unconventional and without those qualities usually regarded as ideality, dignity, and beauty. Does Mr. O'Connor really see people as he represents them, or is he protesting against the over-prim or over-pretty? That he can work otherwise is proved in his "Tristan and Iseult," which in 1928 won the gold medal of the French Salon.

MAURICE STERNE

The life and art development of Maurice Sterne (1877 —, b. Liepaja, Latvia) have been both interesting and unusual. When a lad of twelve or fourteen he came to America and lived on the East Side, New York, where he began his art training in evening schools while earning his living as a waiter. Later he studied in the National Academy of Design and in other art schools of New York City, where his work early attracted attention.

For years he was a painstaking naturalist; in fact, his drawings of that period are likened to those of the great French master Ingres. Mr. Sterne's first recognition was gained through his etchings which, in 1904, were largely the means of winning for him the first traveling scholarship given by the Academy. In Paris he became acquainted with the works of the post-Impressionists Cézanne and Gauguin, but it was not until later, when he visited Greece, that he began really to find himself. He then realized that the greatest art is not detailed representation but virile interpretation, in which much is expressed in few lines and simple planes.

He lived for a time in the little mountain town of Anticoli, Italy, then three years in Bali, an island of the East Indian Archipelago. His medium then was chiefly paint, and the portraits he painted of those people are spoken of as "soul

BESSIE POTTER VONNOH:
LA PETITE

Courtesy of the artist

BESSIE POTTER VONNOH:
THE DANCING GIRL

Courtesy of the artist

PLATE CCXI

Courtesy of the artist

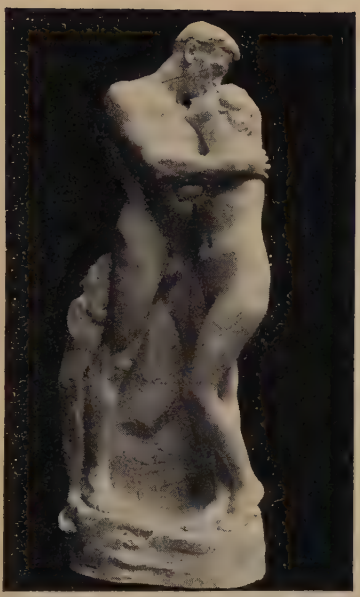
GERTRUDE VANDERBILT WHITNEY:
THE TITANIC MEMORIAL

Courtesy *American Magazine of Art*

GERTRUDE VANDERBILT WHITNEY:
THE A. E. F. MEMORIAL

Courtesy of the artist

GERTRUDE VANDERBILT WHITNEY: COLONEL
WILLIAM CODY—"BUFFALO BILL"



Courtesy Mrs. Batchelder

EVELYN LONGMAN (BATCHELDER): CONSECRATION

Courtesy Mrs. Batchelder

EVELYN LONGMAN (BATCHELDER): BACCHANTE

Dorr News Service, New York

EVELYN LONGMAN (BATCHELDER): PORTRAIT OF DANIEL CHESTER FRENCH

Notable work by Mr. French is suggested in the background

PLATE CCXIII

ETHEL FRANCES MUNDY:
PORTRAIT OF LOUISE STILLMAN

Courtesy of the artist

ABASTENIA ST. LEGER EBERLE:
THE WINDY DOORSTEP

Courtesy of the artist

Photograph by Peter A. Juley & Son, New York

portraits of a race." Most of his canvases are rich, low-keyed color harmonies suggestive at times of the influence of Whistler (chap. VII). Never satisfied, Mr. Sterne is always yearning, always striving for the unattained. When success in painting seemed assured, he wrote to a friend: "I am as far removed as yet from what I want to do as I am now from what I did twenty years ago." From his painting, in which all but essentials were eliminated, he turned to sculpture, and it is in this art that he is achieving his greatest honors.

A bronze nude of great beauty by Mr. Sterne, known as "The Awakening," was exhibited with some of his paintings and busts at Scott and Fowles Gallery, New York City, in 1926. The nude is now in the Brooklyn Museum, while a marble replica of it was presented to the Boston Museum of Fine Arts by Mrs. Galen Stone in memory of her husband, who, on seeing the bronze at Scott and Fowles, had ordered this replica. The figure is as reserved and beautiful as the Greek fragments which for years had been Mr. Sterne's inspiration.

Then in the spring of 1927 came the announcement that the model he had submitted for a monument in memory of the men and women who settled New England had won in the competition. The memorial is to cost $85,000 and will be erected in Worcester, Mass., the gift of Mr. and Mrs. Rogers Kennedy, late of that city.

The monument consists of a large rectangular base, around the sides of which deeply cut archaic reliefs represent the chief occupations of our forefathers, while on the top are the heroic figures of a man and a woman, each with a hand on the handle of a plow. The man carries a bag filled with seed, while the woman holds in her apron a sheaf of grain, symbolic of the toil and success which have been theirs. Unlike "The Awakening," the figures in this monument are not beautiful. In technique and form they are as austere as the lives and characters of the people they portray, and will, without doubt, like those people, be respected and honored long after the memorials which today seem more attractive have been utterly forgotten.

ETHEL FRANCES MUNDY

It will be recalled that America's first sculptor, Mrs. Wright (chap. XVIII), worked in wax. Years later, another American woman, Ethel Frances Mundy (b. Syracuse, N. Y.), chose wax as the final medium for her art expression. Miss Mundy's training was received in the Art Students' League, New York, and in Mechanics Institute, Rochester, N. Y. She had not thought of working in wax until she saw the interesting portraits in that material in the Cluny Museum, Paris. With the aid of a chemist she at last has mastered her materials; the wax now withstands the changes of temperature and the delicate colors are permanent.

She likes best to portray children in colored bas-relief, but she does not confine herself to any one age or sex. One of her best characterizations is the portrait of her father, who for many years was librarian in the public library of Syracuse, N. Y.

ABASTENIA ST. LEGER EBERLE

When Abastenia St. Leger Eberle (1878—, b. Webster City, Iowa) began to plan her future, she had as little thought of becoming a sculptor as did Dr. McKenzie (chap. XXIII) or Mrs. Huntington (chap. XXIV). For several years Miss Eberle was a social-settlement worker in New York City and, like Miss Hyatt, once dreamed of a musical career, her favorite instrument being the cello. As Miss Eberle's father was an army physician the family lived in many different places, but most of her art training was received in the Art Students' League, New York, where she studied largely under Cox (chap. IX) and Mr. Barnard (chap. XXI).

The appreciation of rhythm which attracted Miss Eberle to music and her sympathetic acquaintance with the people of the East Side, New York, are both evident in her sculpture. Her figures usually represent motion, and many of them depict East Side people. "Rag Time," "Girl on Roller Skates," "Hurdy Gurdy," and "The Little Mother" are all

characteristic of her work. To study these children of the street, Miss Eberle has her studio in one of the crowded tenement districts, where she has a large room containing many toys to which children are welcome at all times. There she watches them as they live their little lives, made a good bit happier by her coming among them. "The Termagant," a woman with a struggling child under one arm, shows the influence in many of the homes of that quarter. In her group entitled "White Slave," Miss Eberle indicates the horrors of that life as words could not.

Instead of saying Miss Eberle was once a social worker, the fact should be emphasized that *she is one still.* Each of her appealing little groups is either an irresistible urge to sympathy and help or an understanding glimpse of the simple pleasures enjoyed by her friends and neighbors of the street. Many of Miss Eberle's figures are but a foot or so high, and they are decidedly impressionistic in treatment. She and Miss Hyatt collaborated in a number of groups, Miss Eberle modeling the human and Miss Hyatt the animal figure. Of these groups "Man and Bull" is perhaps the best known; it seems the work of one person, so similar is the technique of these two artists.

Miss Eberle's life is as interesting and unusual in summer as in winter. At her farm studio in Woodstock, N. Y., she plays enthusiastically at architecture, cooking, and gardening.

SALLY JAMES FARNHAM

Sally James (b. Ogdensburg, N. Y., m. Paulding Farnham) never dreamed that one day she would create an equestrian statue and come to be known in both the Americas. In fact, she never thought of taking up modeling until long after she was a wife and mother. It was while she was in a New York hospital that some one suggested she play with wax as a means of passing the long hours of convalescence. So fascinated was she with her new-found pleasure that when health returned she opened a studio and before many months, entirely untrained, became a professional sculptor; so professional, in fact, that she

soon cleared $20,000 in a single year. Some of her work is "as ugly as the devil," as Frederick Remington (chap. XVI), who was an old friend, frankly told her, adding, "But it's full of ginger. Keep it up, Sally." She has "kept it up" and now has several important public works to her credit, among them the soldiers and sailors' monuments at Ogdensburg, N. Y., and Bloomfield, N. J.; the statue of David Rittenhouse, Philadelphia, and the great frieze picturing the discovery of the Americas in the governing board room of the Pan-American Union building, Washington, D. C.; while the work for which Mrs. Farnham is probably best known is the equestrian statue of Simon Bolivar, often spoken of as the Washington of South America. She won the commission for this in competition with twenty other sculptors. The statue was presented to the United States by the Venezuelan government, and unveiled in Central Park, New York, in 1921.

Though technically Mrs. Farnham's work does not rank with that of the other sculptors discussed in this chapter, it possesses those qualities of life and daring, called by Remington "ginger," which have attracted many people to it.

ROBERT I. AITKEN

Stories of youthful prodigies affect people differently; some are impressed, while others immediately become skeptical of the lasting qualities of a talent that early reaches maturity.

After Robert I. Aitken (1878—, b. San Francisco) had studied but one year in Mark Hopkins Institute of Art, San Francisco, he was advised by his teacher, Douglas Tilden, to have a studio of his own and work independently of formal instruction. So it was with but little training and three months spent in European travel that he returned to his home city, opened a studio of his own at the age of eighteen, and began his professional career with the commission for the bronze doors for the Charles H. Crocker mausoleum, and for the spandrels for the Claus Spreckels Music Pavilion in Golden Gate Park, San Francisco. Evidently the people of his home

Courtesy *American Magazine of Art*, Washington, D. C.

ROBERT I. AITKEN: COMRADES IN ARMS

Alpha Delta Phi War Memorial. A bronze replica is placed in each of the twenty-five Chapter Houses in the United States and Canada.

PLATE CCXV

(Obverse)

(Reverse)

Courtesy of the artist
Photograph by De Witt Ward, New York

ROBERT I. AITKEN: WATROUS MEDAL

town had faith in him. Other important commissions were soon won by competition, and each one was carried to successful completion.

When Mr. Aitken was twenty-four, he had saved enough money to enable him to spend the next three years in France, but he did not study under masters. His ideas on that subject are interesting. He says: "The French masters spoil more good sculptors than they make, and for that reason I persistently refused to study under any of them. Whatever a man's ability is, if he goes to one of these schools he will be turned out a good technician. A man, however, who has any originality or any individual viewpoint had better stay away altogether. He will come out a stereotyped product, and it will take years to get back the individuality that he had in his youth. The best sculptors that we have in America today have been through the French schools, but they all have to forget what they learned."

Though Mr. Aitken studied but little under teachers, he has taught since he was twenty-three, first at Mark Hopkins Institute, San Francisco, later at the Art Students' League, and now at the National Academy of Design, New York.

In both design and workmanship Mr. Aitken's productions are as original as one would expect from his independent development. He has a sure eye and never takes measurements, for he feels they hamper him. His style reminds one of that developed quite as independently by Winslow Homer (chap. VI) which is happily called by Jerome Eddy "virile impressionism." Mr. Aitken does his own carving, sometimes working directly in the marble without a preliminary study in clay or wax. This was the way his exquisite nude "A Creature of God till Now Unknown" was made.

He has modeled a number of important portraits, including those of the artists Metcalf (chap. XII) and Bellows (chap. XVI), of David Warfield, and of Taft when he was president. All of these are excellent character studies, and are modeled with a breadth and skill that is found only in the works of a master.

At first President Taft was not at all interested in the sculptor who came to the executive office day after day to model the portrait of the President as he was going about his work, but finding that even in that way a likeness was being caught, Mr. Taft gave him some definite sittings. The bust was first exhibited at the National Academy of Design in 1910 and pronounced of unusual excellence. Mr. Aitken has also made three portrait statues of McKinley; they are in St. Helena and Berkeley, Calif., and in Golden Gate Park, San Francisco.

Bronze doors were not only Mr. Aitken's first real achievement, but several of unusual appeal and beauty have since been designed by him, that for the John W. Gates mausoleum in Woodlawn Cemetery, New York, being perhaps his masterpiece in that class of work. The beautiful half-draped figure with bowed head pressed against the door which hides from her the form she loves, is so expressive of deep heartache that it has a strong appeal to others who have loved and been left alone.

The fifty-dollar gold coin issued by the United States government in commemoration of the Panama-Pacific Exposition, and the half-dollar for the Missouri Centennial, 1921, were designed and modeled by Mr. Aitken.

Mr. Aitken served as captain with the American Expeditionary Forces during the World War. This fitted him, as could nothing else, to model the group "Comrades in Arms," a memorial to the Alpha Delta Phi men, 2,300 of whom served in the World War, and many of whom lost their lives. The original of this group is in the Alpha Delta Phi chapter house in New York. A replica has been placed in each of the twenty-five houses of that fraternity in the United States and Canada. The statue represents a Canadian and a United States officer, severely wounded, helping each other from the battlefield.

Mr. Aitken's important prize winning began in 1908 when he won the Helen Foster Barnett prize at the National Academy of Design, and it is still continuing. The youthful prodigy has become a man of marked achievement, of whom even greater things are expected.

CHAPTER XXVII

AMERICAN TRAINING CHIEFLY

AMERICAN TRAINING CHIEFLY: Mrs. Parsons — Mrs. Fraser — Mrs. Cresson — Miss Putnam. ALUMNI OF THE AMERICAN ACADEMY IN ROME (chap. XVII): Fry Polasek — Gregory — Thrasher — Manship — Friedlander — Jennewein.

EDITH BARRETTO PARSONS

Most woman of today can be grouped in one of two classes; namely, those who own they are conservative and firmly believe that a married woman's only business should be homemaking, and those who acclaim themselves progressives and carry on a business outside of the home. A few of the most fortunate ones have effected a combine that links the home, the babies, and the profession. One of the happiest of the last group is the sculptor Edith Barretto (1888—, b. Houston, Va., m. H. Crosby Parsons). The arrangement of her home in itself tells much. The studio is, as usual, on the upper floor, but there also are the dining room and the kitchen. The mother, the homemaker, and the sculptor are one. Mrs. Parsons is still living the life she loved as a child when she combined dolls, cookies, and mud pies. Her sculpture is just what one would expect from her well-thought-out plan of life. Her own children love to pose for her because new and wonderful things to play with appear at such times, real ducks and turtles and other wriggly, strange things that children love.

Her "Duck Baby" was one of the people's favorites at the Panama-Pacific Exposition, San Francisco. This represents a child clothed only in a smile, holding a baby duck in each chubby arm. Around the circular pedestal on which she stands is a procession of ducklings in delicate bas-relief. Another fountain figure, even lovelier if possible, is the "Turtle Baby." Here

the laughing baby face is upturned to greet the falling water. In each hand she holds a turtle, one by its funny pointed tail and the other by a hind foot. She is balancing herself on an unstable ball supported on the backs of other turtles half submerged in the water. Even the pose of this baby's toes shows observing mother love and appreciation.

Mrs. Parsons received her art training in the Art Students' League, New York City, where her masters were Mr. French (chap. xx) and Mr. Barnard (chap. xxi). Her art is pleasing in execution, and is so permeated with the joy of life that it acts like a tonic.

LAURA GARDIN FRASER

Laura Gardin (1889—, b. Chicago, m. James Earle Fraser [chap. xxv], 1913) already holds an important place among American sculptors. She entered the Art Students' League at the age of eighteen, and studied for three years under Mr. Fraser; in fact, he is the only teacher of sculpture under whom she has worked.

Mrs. Fraser's "Nymph and Satyr" won the Helen Foster Barnett prize at the National Academy of Design Exhibition in 1916. It is now in the Metropolitan Museum of Art, New York. Mr. Taft (chap. xxi) says: "Whether you like the subject or not, her handling of this weird group is worthy of the highest praise."

During the World War, Mrs. Fraser served as captain of the Ambulance Service Motor Corps. She also designed the United States Army and Navy chaplains' medal. On the obverse she has pictured a chaplain who, at the risk of losing his own life, has removed his gas mask that he may minister better to the wounded soldier over whom he is bending. The soldier is a splendid figure stripped to the waist, as was the custom of the men at the big guns. Mrs. Fraser has also designed several other medals, among them one entitled "Better Babies" given by the *Woman's Home Companion*. On the obverse of this are two happy, chubby babies sitting on the

floor. She designed the medal of the Irish Setter Club of America; on the obverse of this is pictured a splendid Irish setter, while a few leaves of shamrock and an Irish harp are introduced in the background to give local atmosphere. The "Bide-a-Wee" relief over the door of Bide-a-Wee Home for Animals, New York City, is also by Mrs. Fraser. In fact, she is so interested in animals and has modeled so many that she might be classed as an animal sculptor. Her "Baby Goat" won the Julia Shaw prize at the National Academy of Design Exhibition, 1920, while "Snuff," a baby dog sitting all in a bunch, was one of the popular pieces at the different art exhibitions of the winter and spring of 1923. It is the young of the species that are of special interest to Mrs. Fraser, "Young Porker" being almost as attractive as the others. The "Grape Baby Fountain," purchased by the city of Buffalo and placed in Delaware Park, is another of her interesting creations.

Among the greatest honors that have come to Mrs. Fraser was that of being chosen to make the bust of Gilbert Stuart (chap. III), placed in the Hall of Fame, New York University, in 1923. In characterization and in vigor of technique this portrait is a masterpiece. Another honor was the J. Sanford Saltus medal given to her by the American Numismatic Society in 1926 in recognition of her work, especially in designing the Grant, Alabama, and Fort Vancouver half-dollars.

Her large group memorial to Mrs. Russell is erected in Newport, R. I. In this memorial, in the Stuart portrait, and in the "Nymph and Satyr" there is no suggestion of the youth or femininity of the sculptor. Each of them seems to have been conceived and executed by a master in his prime.

We are glad, however, that she does not confine herself to the big and serious things, but has had the inclination and taken the time to play with "Snuff" and the other babies.

MARGARET FRENCH CRESSON

Money may be inherited and used with little personal effort on the part of the legatee; not so with artistic ability. In art

the only road to achievement is by application. Even Margaret French (1889—, b. Concord, Mass., m. William Penn Cresson [traveler, diplomat, and writer], 1921) has found this to be true. Her early training was under her father, Mr. French (chap. xx), and later under Miss Eberle and in the New York School of Applied Design.

Mrs. Cresson models both children and adults. She has made a strong portrait of her father, and another of Mr. Murdock which has been erected at the State Normal School, North Adams, Mass. In the winter of 1924, "Larry the Laughing Baby" was exhibited in the Corcoran Gallery, Washington, D. C. Here Mrs. Cresson has portrayed the very spirit of childhood, a unique touch being the introduction of the mother's hand to support the little body. Mrs. Cresson's work is characterized by reserve and refinement of execution.

BRENDA PUTNAM

Another sculptor who has proved herself peculiarly fitted by nature to portray children is Brenda Putnam (1890—, b. Minneapolis, Minn.), daughter of Herbert Putnam, librarian at the Library of Congress, Washington, D. C. Miss Putnam began to study art when she was but twelve years of age. She was first a pupil at the Boston Art Museum School in 1907, and later worked under Pratt (chap. xxii) and Mr. Fraser (chap. xxv).

Her "Sea Horse Sun-dial," which won the Helen Foster Barnett prize at the National Academy of Design in 1922, became a great favorite in the different exhibitions where it was shown that winter. It represents a happy, vivacious child riding a stick on the end of which is fastened a sea horse, the shadow cast by the stick indicating the time on the dial. Five bronze casts of this were sold during that winter at $1,000 each. No more replicas of it will be made.

Others of her important works are "Water Lily Baby," and the "Memorial to Anna Simon" in Rock Creek Cemetery, Washington, D. C. Miss Putnam has made a few portrait

busts and many reliefs of children. One of her latest pieces is a bust of her father. She is a close friend of Mrs. Anna Hyatt Huntington (chap. xxiv); in fact, it was in the studio they occupied together that Mrs. Huntington was married.

SHERRY E. FRY

The American School of Architecture in Rome opened its doors to painters and sculptors in 1897, when it became known as the American Academy in Rome (chap. xvii). The first sculptor to win the Academy fellowship was Sherry E. Fry (1879—, b. Creston, Iowa). His early art training was received in the Art Institute of Chicago, under Mr. Taft (chap. xxi), and in Paris, chiefly under Mr. MacMonnies (chap. xxii). While there he exhibited in the Salon and was awarded a gold medal in 1907. He won the scholarship of the American Academy in Rome in 1908. Mr. Fry enlisted as a private in the United States Army during the World War and became an officer in the camouflage section of the French Army.

Among his important works are the statue of the Indian chief Mohaska, at Oskaloosa, Iowa; "The Dolphin" at Mount Kisco, N. Y.; and "The Turtle" in Worcester, Mass. He designed a pediment for the Henry C. Frick house, New York City, and for the Clark mausoleum, Los Angeles. He is also represented in several of our museums. In his work is found that archaic influence which became even more pronounced in the sculpture of several of the men who later studied at the Academy.

ALBIN POLASEK

In order to win the scholarship for study in the American Academy in Rome the contestant must be an American citizen though he need not be native born. Albin Polasek (1879—, b. Czechoslovakia) was awarded the scholarship in 1910. His early training was received in the Graphic Sketch Club of Philadelphia, a most interesting organization founded by Mr. Samuel Fleisher, who believes in art as one of the greatest

factors in social uplift. The success of this work gained for him the Philadelphia Award, 1924, consisting of a gold medal and $10,000, given annually to the person who has done most for the uplift of the people of that city. This recognition is possible through the generosity of Mr. Edward W. Bok. Mr. Polasek also studied under Mr. Grafly (chap. XXI) in Philadelphia and won the Cresson traveling scholarship in 1907. Mr. Polasek was awarded the Widener gold medal of the Pennsylvania Academy of the Fine Arts in 1915. He became head of the Department of Sculpture in the Art Institute of Chicago in 1916, which position he still holds. The next year his work was awarded the Logan medal and $1,500 at the Art Institute, and in 1922 he won the silver medal of the Chicago Society of Arts.

In no line of work is Mr. Polasek stronger than in his portrait busts of men. Among the most important of them is that of McKim (chap. XXIX), which was honored by being placed in the American Academy in Rome—founded largely through the efforts of that great architect—and by being pictured in the front of the twenty-fifth anniversary bulletin of the Academy. Mr. Polasek's bust of J. P. Morgan is in the Metropolitan Museum of Art, New York, and the one he made of Millet (chap. VIII) is in the Pennsylvania Academy of the Fine Arts, Philadelphia. Of them all, however, none is more satisfying than that of Chase (chap. VIII), in Gould Library, New York University, the fund for which was contributed by ninety-two American artists who had studied under him. A portrait statue of Woodrow Wilson by Mr. Polasek, presented to their native land by Czechoslovakians of the United States, was unveiled at Praha in 1928 on the tenth anniversary of Czechoslovakian independence. On the pedestal is inscribed, "The world must be made safe for democracy."

JOHN GREGORY

Another man of foreign birth to be given the scholarship of the American Academy in Rome was John Gregory (1879—,

b. London, England). Mr. Gregory came to America in 1893, and won the Academy scholarship in 1912 after he had studied under Mr. Barnard (chap. xxi) in the Art Students' League, New York, and in the École des Beaux-Arts, Paris. Since his return from Rome he has been director of sculpture in the Beaux Arts Institute of Design, New York City, and associate in modeling at Columbia University.

When questioned about his life, Mr. Gregory said he became a sculptor because he could not help it, and added: "I wanted to be a painter, but my people determined that my grandfather was the last they would have. I then tried to be a bookkeeper, but the Scotch sculptor whose books I kept decided he wanted efficiency in his office, and offered me a three-year apprenticeship in his studio. I jumped at it, went to night school, and let my hair grow. Then Paris and Rodin and the naturalistic school swallowed me, but I was not digested and I returned to New York still wondering what it was all about.

"Three years in Rome as fellow of the American Academy finally opened my eyes to what I wanted to see and I was absorbed into the Modern Classic school, or shall we say the Playful Classic?" As one becomes acquainted with the art of Mr. Gregory and the other Academy men whose work shows this influence, the name "Playful Classic" seems delightfully pertinent. Of that influence Mr. Gregory says: "To my mind, the enduring ancient style of sculpture periodically recurring with earmark and characteristics of each particular epoch is no more strange than the persistence of the original science of numbers. In both cases the fundamentals have been determined and endure." He then adds: "At any rate, the pot-au-feu is started that is to produce the great American sculptor heralded by Rodin, and I ask no other excuse than to be an ingredient." Mr. Gregory was in the camouflage section of the Navy Department during 1918, where his special work was to design "dazzle" camouflage.

He has become best known as a sculptor of decorative garden and fountain figures. His "Philomela," designed for the estate

of Mrs. Whitney (chap. xxvi), was awarded the prize for sculpture at the thirty-sixth annual exhibition of the Architectural League, New York City. This represents an almost symmetrical figure with abbreviated wings, the entire effect being unusual and decorative. His "Orpheus" was purchased for the grounds of Charles Schwab. Of it Mr. Leon Solon says: "In poise, plastic quality, and sense of scale, no group has been produced during the last decade which fulfills its decorative function more admirably." In it Orpheus is represented on one knee playing a stringed instrument; in front and facing him sits a jaguar, charmed by the music. This group also is most simply treated, and is original and unusual in conception.

HARRY THRASHER

The earthly career of Harry Thrasher (1883–1918, b. Cornish, N. H.) was short, but his influence is still felt, for he lives in the memory of his friends. At eighteen he began his art training as an apprentice in the Cornish studio of Saint Gaudens (chap. xix); later he studied in New York City with Mr. Fraser (chap. xxv), who says: "Thrasher was always trying for a big quality; his original work shows unusual imagination." He won the scholarship to the American Academy in Rome in 1911 and spent three years there and in European travel.

Shortly after the United States went into the World War, Thrasher enlisted as a private, but was soon promoted to sergeant and later to lieutenant in the camouflage section of the 103d Engineer Corps, where his work was to conceal big guns used at the front. Among his companions there were Homer Saint Gaudens (son of Augustus Saint Gaudens), Sherry Fry, Barry Faulkner (chap. xvii), and Albert Herter, Jr. (son of Albert Herter [chap. xiv]). Both Albert Herter, Jr., and Harry Thrasher were killed in battle.

Thrasher's most noted pieces of sculpture are the "Spirit of America," "America Embattled," and the Prentiss memorial

in Lakeview Cemetery, Cleveland, which was done in collaboration with Kenyon Cox (chap. IX). This was unveiled about the time Thrasher started for France.

Those who know his work best consider that he was a man of exceptional promise. A memorial to Thrasher in the American Academy in Rome was modeled by Mr. Manship while he was resident professor there in 1922–23.

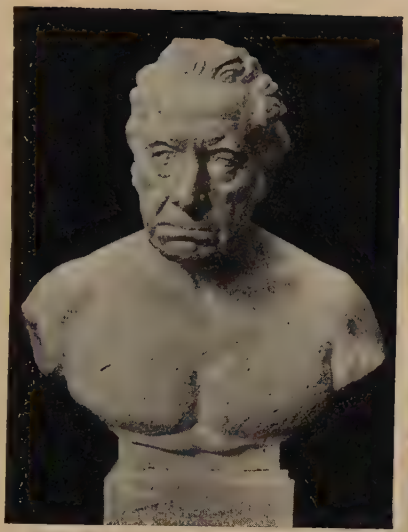
PAUL MANSHIP

We now come to the sculptor who, more than any other, should be given the credit, or the blame, for bringing to America the influence of Greek art of the fourth and fifth centuries B.C., savoring at times of that of Assyria, Egypt, and India. Even the influence of the masters of the Renaissance can be found in the art of this versatile man. Paul Manship (1885—, b. St. Paul) won the scholarship of the American Academy in Rome in 1909 after he had studied in the St. Paul Institute of Art and the Pennsylvania Academy of the Fine Arts. Perhaps it was because he was younger than the other men at the Academy that he first had the daring to hobnob with the art of the long ago. He did not copy the works of the masters of the past but learned from them to disregard all but the fundamentals; in fact, he gained from them exactly what had been gained long before by the great artists of the Renaissance; and he is now working as true to his time as they did to theirs. It is interesting to find that the new notes which Mr. Manship adds to the old are the same that a few years ago Saint Gaudens (chap. XIX) added to what he gained from the artists of the Renaissance—those of life and movement. This archaic mode of expression is now Mr. Manship's own, otherwise it could not continue to be so spontaneous, so joyous, after all these years. In his work the antique art of the Far East and the modern art spirit of the West have met.

On Mr. Manship's return to the United States in 1913 his unusual work immediately attracted much attention. That year his "Centaur and Dryad" was exhibited at the National

Academy of Design, New York City, and was given a prize. An exhibition of forty-four of his pieces of sculpture was held in the Detroit Art Institute in 1915. One of the outstanding features of that group was the portrait, in high relief, of "Pauline," Mr. Manship's three-weeks-old daughter. The baby changed so perceptibly from day to day that Mr. Manship was obliged to work with utmost speed, giving to the portrait a freedom and simplicity of treatment quite unusual for so delicate a subject. In this work the artist seems to have quite forgotten the art of the long ago, and centered his attention solely on making as perfect a likeness as possible of the baby. Few artists have attempted to picture so young a child; in fact, representing a baby as such is quite modern. In most of the pictures of the Christ Child by the old masters, he looks more like a miniature man than a real child. In color, also, this work is unusual. The figure of the child is in tinted marble against an intensely blue background. It is encased in a decorative architectural frame of gold touched with color and mounted on a dark marble base. Though both portrait and setting are unusual in style and conception, the work has been universally accepted as a great production. It was purchased by Mrs. Edward F. Dwight and presented to the Metropolitan Museum of Art, New York.

Mr. Manship's first one-man exhibition was held in New York in 1916. This also added greatly to his reputation as an artist. The Helen Foster Barnett prize was bestowed on him at the National Academy of Design in 1917. Soon after that he completed the memorial "erected by the Museum in grateful remembrance of the services of James Pierpont Morgan from 1871 to 1913 as trustee, benefactor, and president." This consists of a vertical tablet of gray stone, about twelve by five and a half feet in size. The figures in the panels which form a border about the inscription, a part of which is given above, are executed with great simplicity and reserve, but with a sureness and final perfection which leave nothing to be desired.



Courtesy of the artist

LAURA GARDIN FRASER: PORTRAIT OF GILBERT STUART

Courtesy of the artist

LAURA GARDIN FRASER: BABY GOAT

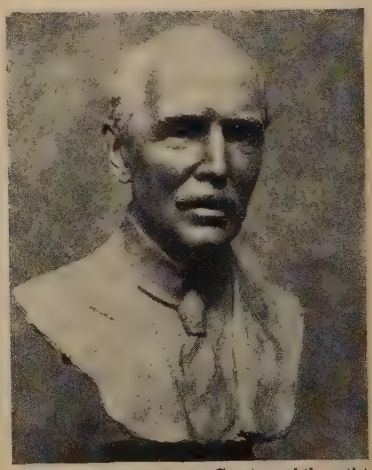
Courtesy of the artist

EDITH BARRETTO PARSONS: TURTLE BABY FOUNTAIN

Design copyright by Brenda Putnam

Courtesy of the artist

MARGARET FRENCH CRESSON:
GIRL WITH CURLS



Courtesy of the artist

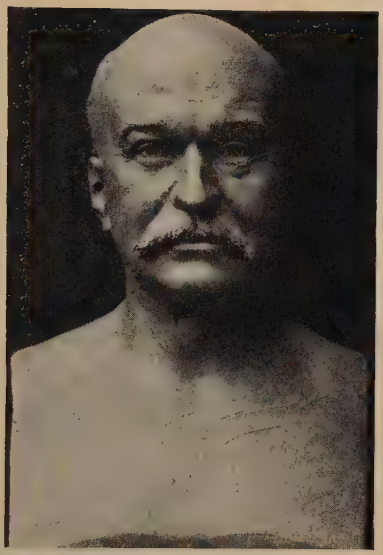
MARGARET FRENCH CRESSON:
PORTRAIT OF DANIEL CHESTER FRENCH

BRENDA PUTNAM:
SEA HORSE SUNDIAL

Courtesy of the artist

ALBIN POLASEK: PORTRAIT OF CHARLES McKIM

Courtesy of the artist



ALBIN POLASEK:
MAN CHISELING HIS OWN DESTINY

In Graphic Arts Club, Philadelphia, and reproduced in the heading of the stationery of the Club

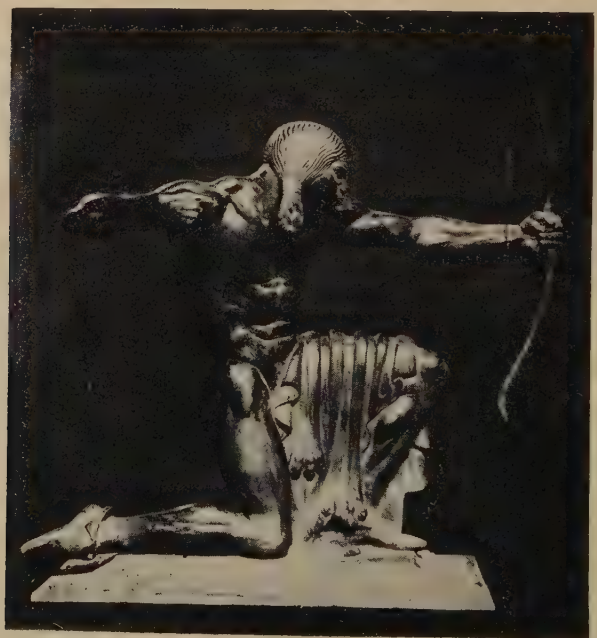
Courtesy of the artist

De Witt Ward, New York

JOHN GREGORY: PHILOMELA

De Witt Ward, New York

PAUL MANSHIP: FLIGHT OF NIGHT



De Witt Ward, New York

PAUL MANSHIP: INDIAN HUNTER

De Witt Ward, New York

PAUL MANSHIP: PAULINE

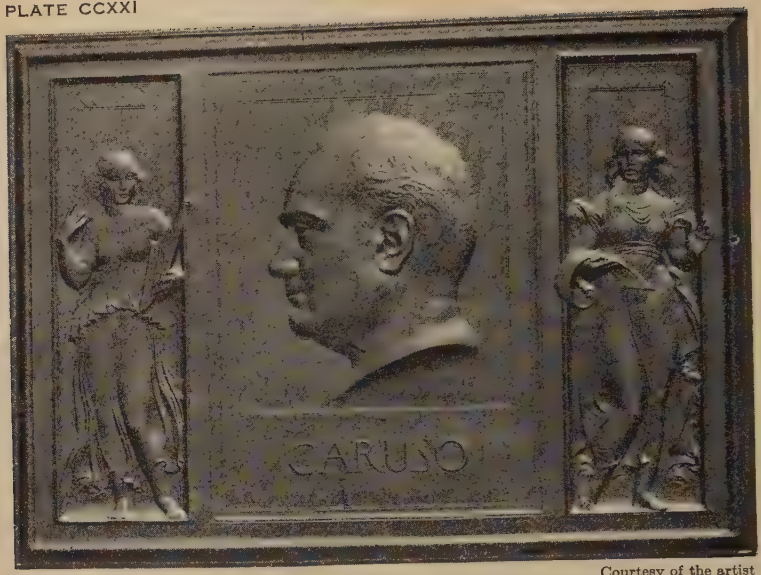
De Witt Ward, New York

PAUL MANSHIP: PLAYFULNESS

De Witt Ward, New York

PAUL MANSHIP: ANTELOPE

PLATE CCXXI



Courtesy of the artist

CARL PAUL JENNEWEIN: CARUSO MEMORIAL TABLET

Courtesy of the artist

LEO FRIEDLANDER: MOTHER AND INFANT HERCULES

Courtesy of the artist

CARL PAUL JENNEWEIN: CUPID AND CRANE

Courtesy of the artist

CARL PAUL JENNEWEIN: CUPID AND GAZELLE

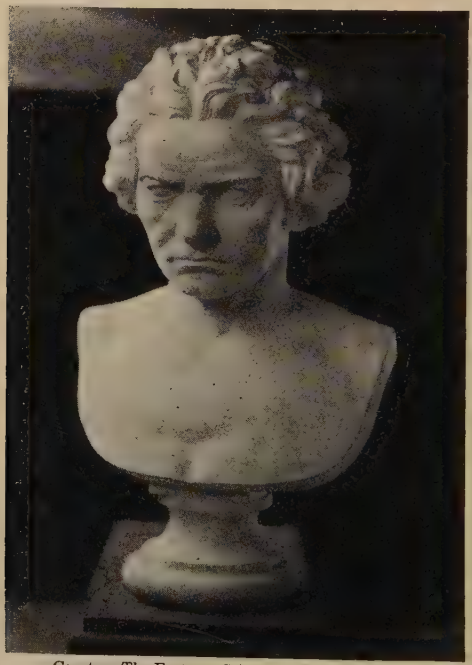
Courtesy of the artist

LEO FRIEDLANDER: SYMBOLIC MEMORIAL TO THE WORLD WAR

PLATE CCXXIII

Courtesy *The American Magazine of Art*

CARL PAUL JENNEWEIN: PANEL



Courtesy The Eastman School of Music, Rochester, N. Y.

LEO FRIEDLANDER: BUST OF BEETHOVEN

Some critics feel that in "Dancer and Gazelle" and "Flight of Night," where Mr. Manship has made so much of symbolism and gesture, he is most under the influence of the art of far-off India. They do show that influence, but a great difference is recognized when they are compared with the works of the artists of that country. The more one analyzes and studies the art of Mr. Manship, the more truly Manship it seems.

Regarding his "Duck Girl," only two copies of which were made, one being in Fairmount Park, Philadelphia, and the other in the garden of Mr. Herbert Pratt, Glen Cove, Long Island, one cannot do better than to quote from Kenyon Cox (chap. IX) who says it is "the best, the most thoroughly considered and complete" of Mr. Manship's works, and adds, "Here is very little archaism; only the degree of restraint which marks the best sculptural traditions . . . . each bone, muscle and tendon in its place and functioning under the smooth skin . . . . the composition is especially fine; notice how the long wing of the duck falls upon the girl's thigh. . . . . It reminds one of the best of Pompeian bronzes. . . . . It seems to me an original work of true classic inspiration which the ancients themselves would have cared for as I do." Cox also greatly admired "Playfulness," where a young mother is playing at "ride-a-cock-horse" with her baby. These figures are rendered with greatest simplicity. Cox also expressed the hope that Mr. Manship "will have the enduring patience, the indefatigable industry, the high seriousness of purpose which are no less than talent . . . . necessary to the making of a great artist."

Regarding Mr. Manship's methods of work, Mr. Birnbaum, a personal friend, says: "Only his intimates know what deep thought and study go to the making of these facile looking, captivating little figures . . . . no marks of painful effort are left." Of Mr. Manship the man, Mr. Birnbaum says: "He has a frank genial nature overflowing with piquant humor, a man of taste who loves superb workmanship." Mr. A. E. Gallatin says of him: "He lingers over his work with

loving hand as did the designers of the coinage of ancient Greece, the makers of Limoges enamel and engraved crystal, as did Cellini when working with gold and enamel, as did the medalists of the Italian Renaissance." Another acquaintance says: "One of the really incredible things about Paul Manship is his capacity for hard work." If these estimates are correct, as they doubtless are, Cox's hope seems already realized.

Mr. Manship did another portrait that has caused quite as much comment as "Pauline"—that of John D. Rockefeller at the age of eighty-six years, in which, as one critic says, "Mr. Manship dramatizes in marble the whole life of the man." After analyzing this portrait, feature by feature, another critic said: "It is extraordinary how so much that is delicate and refined in line and poise can make up an ensemble that is so sinister and forbidding." Frank Owen Payne says: "No other American sculptor has dared to create such a work; no other portrait bust can compare with it."

In comparing Mr. Manship's portrait with the one of Mr. Rockefeller done a short time before by Sargent (chap. XIII), still another critic says: "Even the color of the stone, a sere yellow note, adds to the astonishing completeness" and adds: "Sargent's portrait is a distinct disappointment; it pictures him sweet, sympathetic, and intellectual. The portrait might have been that of a college professor of the old school."

Another portrait, much more pleasing to look upon, is the one of John Barrymore, in which the simplicity and strength of rendering are quite as apparent. After studying these and many other creations of Mr. Manship, one is quite inclined to agree with an art lover who said: "If the American Academy in Rome has done nothing else but produce Paul Manship and his art, all of the expense of the institute and its maintenance has been fully paid."

LEO FRIEDLANDER

Leo Friedlander (1889—, b. New York City) obtained his early education in the Art Students' League, New York, and

in the École des Beaux-Arts, Paris. He won the scholarship of the American Academy in Rome in 1913. Among his other honors are the Helen Foster Barnett prize in 1918 and again in 1923 at the National Academy of Design, New York City, and in 1920 honorable mention at the Art Institute of Chicago.

Among Mr. Friedlander's important works are the figures on the Washington Memorial Arch, Valley Forge, Pa., those over the main entrance of the Masonic Temple, Detroit, and the colossal heads of Beethoven and Bach in the Eastman School of Music, Rochester, N. Y.

Mr. Friedlander's work also shows the influence of the early masters of Greece and Rome. There is in it a dignity and simplicity of treatment that could have been gained from no other source.

CARL PAUL JENNEWEIN

Another of the Academy men who takes particular pleasure in modeling children is Carl Paul Jennewein (1890—, b. Stuttgart, Germany), but his models are not so young as was Mr. Manship's "Pauline." The time when they are most attractive to Mr. Jennewein is when they are just beginning to walk, at the hazardous moment when a tumble seems imminent.

Mr. Jennewein obtained his early art training in the Art Students' League, New York, and in 1916, won the fellowship in sculpture to the American Academy in Rome. Though so young he has already done a number of important pieces of modeling, among them the Dudley memorial gate, Harvard University; the Caruso tablet in the Metropolitan Opera House, New York City; the sculptural decorations on the Cunard Building, New York, and on the Eastman School of Music, Rochester, N. Y.; and the frieze in the lobby of the Lincoln National Insurance Company building, Fort Wayne, Ind. Perhaps nothing he has done is quite so piquant as "Cupid and Gazelle" in the Metropolitan Museum, New York, where

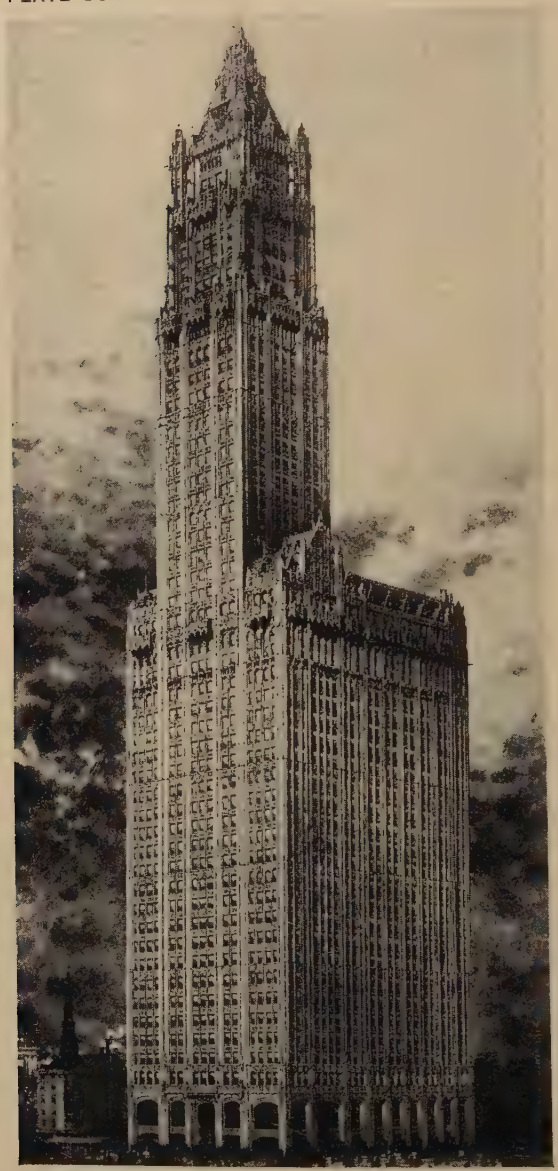
an adorable youngster is perched on the back of a gazelle. This, like most of Mr. Jennewein's work, shows the influence of the early art of the East, but his art differs from that of the other men of the Academy even as theirs differ one from the other; some of them, in fact, show the Eastern influence little, if at all. Of the men mentioned, it is noticed least in the art of Polasek and Thrasher.

Just what will be the final outcome of this archaic influence on American sculpture it is impossible to foretell with certainty, but there are many hopeful signs: first, it is not encumbered with over-detail; second, it does not belong to the "pretty-pretty" school; and third, it is superbly good technically. If it does spring from the heart, which is becoming more and more apparent, and if as it develops it gradually takes on other modern and national qualities besides those of life and movement, then there is every reason to believe with Mr. Gregory that "the pot-au-feu is started that is to produce the great American sculptor."

PART IV

ARCHITECTURE

PLATE CCXXIV



CASS GILBERT: THE WOOLWORTH BUILDING, NEW YORK

CHAPTER XXVIII

EARLY ARCHITECTURE IN AMERICA

EARLIEST BUILDINGS IN AMERICA. SPANISH INFLUENCE: Fort Marion—Mission buildings. DOMESTIC ARCHITECTURE: Colonial—Dutch—English—French. CLASSIC INFLUENCE: Smybert—Harrison—Jefferson—Hoban. Architects of the Capitol: Thornton—Hallett—Hatfield—Latrobe—Bulfinch—Walter. A DOMESTIC ARCHITECT OF UNUSUAL ABILITY: McIntire.

> Oh, to build, to build!
> That is the noblest art of all the arts.
> Painting and sculpture are but images,
> Are merely shadows cast by outward things
> On stone or canvas, having in themselves
> No separate existence. Architecture
> Existing in itself, and not in seeming
> A something it is not, surpasses them
> As substance shadow.
>
> —— From "Michael Angelo," by LONGFELLOW.

EARLIEST BUILDINGS IN AMERICA

If, as C. Howard Walker says, "architecture is the art of building with skill and with beauty of achievement," then it was some years after the settlement of America before the structures erected here could be classed under that heading. Because of this, architecture is discussed in this book after the crafts and industries, painting, and sculpture, since it was the latest of American arts to gain marked recognition. In spite of its slow development leading critics are now, in 1927, rating architecture as America's greatest achievement in the arts.

The houses first built in this country were put up to serve immediate needs. The material used was that nearest at hand, and, as trees were abundant in the regions first settled, the earliest houses were of logs put together in the simplest possible fashion. The only thought of the builders was to provide

protection against the elements, wild beasts, and Indians. Later, when haste of construction was not so imperative, the early settlers erected buildings as nearly as possible like those in the country whence they came. Though for years there seems to have been no striving for originality, changes crept in. The materials here were different from those used in Europe; the needs were different; and so it was that the structures erected in America early began to take on new aspects.

SPANISH INFLUENCE

The first buildings erected in America by white men which are of interest to the person studying architecture are Fort Marion, Saint Augustine, Fla., and the mission buildings of Texas and California. Fort Marion, early known as San Marco Castle, was begun by the Spaniards about 1600 and finished, according to an inscription over the gateway, in 1756. It is made of coquina, a composition of fragments of marine shells cemented together by nature, which is found in abundance on Anastasia Island in the river. In this great structure, which has housed so much suffering, one is now shown about by a guide, gentle and old. We studied the wonderful plan, went into the cells, even spent a few moments in that terrible dungeon of eternal darkness and eternal quiet—such darkness and such quiet as we never before had conceived possible.

The Spanish missions, erected by the Franciscan monks from about 1718 to 1823, were built of adobe, or sun-dried brick; many of these structures have one or two towers and long pillared corridors of great beauty of design. The Spanish influence is also evident in many buildings in New Orleans and in other parts of the South.

Architecture has happily been styled "crystallized history." H. Van Buren Magonigle says that in it we can recognize "the same spiritual liberty men pursued in 1400 in Italy, that they still fought for in England in 1600, or sought in the wilderness of America." It is crystallized biography as well, for to the

person with keen eyes and open mind it tells of the people of the long ago as does no other form of art. No one can become acquainted with these old buildings without feeling a keen interest in the sturdy people who braved the discomforts of a new country and here erected these structures which we now find so interesting.

DOMESTIC ARCHITECTURE

The earliest domestic architecture in America was that which is known as the colonial. Although it varied in different sections of the country, there are certain well-defined features by which it usually can be recognized. It is, indeed, "an architecture of rectangles," no cut-off corners or curved wall spaces in this style. The plan of a colonial building is usually an oblong with a hall extending through the center on the short axis. So similar is the arrangement of the rooms on each side of this hall that one early writer says an architect could design half of a building and trace for the other half, "thus saving both labor and time." This is an exaggeration, however, for the rooms on each side were seldom exactly the same. On one side was usually the "parlor," or living room, extending the entire length of the hall, thus having three walls for window openings; on the other side were the dining room, sometimes a library, depending on the size of the house, with pantry and kitchen farther back.

In the old colonial structures the doorways were always small, no rooms opening together, as that plan was impractical in cold climates until houses were heated by furnaces. The window spaces usually diminished in size with succeeding stories, and there were always one or more great chimneys, for fireplaces were then a necessity, as they furnished heat for both comfort and cooking. Stoves did not come into use in this country until a later time.

The Dutch influence is most evident in the colonial buildings along the Hudson River, on Long Island, and in northern New Jersey. The floor plan is the rectangle, as described above,

the distinguishing features of the Dutch colonial buildings being the unusually large size of the plan and the low walls, the eaves usually coming nearly to the top of the first-story windows. The space directly under the roof was often used for storage purposes; when it was needed for sleeping rooms, dormer windows were constructed. Both gable and gambrel roofs are found on these Dutch buildings, but the general effect is always low. It was from this style that the porch, now so universal here, was developed; but it was not built to any extent until after the Revolutionary War. Porches can be found in England and Southern Europe, but they are so much more numerous here that they are often spoken of as an American product. They were developed from the projecting eaves of these low Dutch houses. When the eaves projected far they had to be supported; thus posts, more or less ornamented, came into use.

Several kinds of materials were often used on the exterior of these old buildings—stone, brick, stucco, clapboards, and shingles sometimes being used in the same structure. Bright-colored paints, green, yellow, blue, or red, were also used, as on the houses the colonists had left in Holland. The window shutters were solid except for small openings, crescent or heart shaped, in the upper parts; these gave all the ventilation desired at that time, when night air was considered unhealthful. The woodwork in the interior of most of these houses was white, as were also the walls. The effect of the Dutch colonial buildings is unpretentious but spacious. They were well suited to the needs of the people for whom they were erected.

Under the English influence, usually called the Georgian, the colonial buildings became more formal. Though this style had been used for years in England, it was no more original there than here, for our cousins across the water had obtained it from the study of the Renaissance architecture of Italy. In fact, the entire development of architecture is well summed up by Talbot F. Hamlin when he says: "The Cretan copied Egypt; the Hellene copied the Cretan; the Roman

Dorr News Service, New York

FORT MARION, SAINT AUGUSTINE, FLORIDA

(Spanish Style)

Dorr News Service, New York

TOWER AND DOORWAY

Dorr News Service, New York

DOORWAY

SAN JOSÉ MISSION, SAN ANTONIO, TEXAS

(Spanish Style)

PLATE CCXXVI

Courtesy *Brooklyn Times* and Dorr News Service, New York

THE DE HART BERGEN HOUSE, BROOKLYN, N. Y.

(Early Dutch Style)

THE CRAIGIE-LONGFELLOW HOUSE, CAMBRIDGE, MASS.

(Georgian Style)

copied the Greek; the Renaissance copied the Roman; the modern copies them all." Though Hamlin perhaps overemphasized the idea of copying, the architects of nearly all countries have profited by previous achievements, as they should, but they have adapted the ideas thus gained to the special needs of *their time*. America's right to this rich inheritance is even more clear than that of other nations, for our population is made up of people from all countries and climes.

The Georgian influence is most noticeable in the buildings of New England and Pennsylvania. In this style can still be seen evidences of the half-timber construction so universal in England at that time, though in many instances here it has been covered with clapboards; and the second story often projects beyond the first. Most of the early houses were built of wood; later, when the main structure came to be of brick, stone, or stucco, the cornices and other accessories made of wood were more elaborately designed, causing the buildings to look quite unlike those in England from which they were modeled.

The early French influence can be seen in the New York City Hall, designed by John McComb (1763–1853, b. New York), and in many of the old buildings about Jackson Square, New Orleans.

CLASSIC INFLUENCE

The classic influence began to be felt in American buildings just before the middle of the eighteenth century. The first structure erected in this style was Faneuil Hall, which was designed by the English painter, John Smybert (1684–1751, b. Edinburgh), who was brought to America in 1729 by Bishop Berkeley to become the professor of fine arts in the college which he expected to found in the Bermudas "for the conversion of the Indians." The idea of the college was given up; Smybert settled in Boston and painted portraits of many people of note, the best known being that of Bishop Berkeley and his family which is owned by Yale University. Architecture was not then looked upon either as an art or as a profession; in

fact, it was given little thought except as a means of securing necessary shelter. It is surprising to note how recently architecture has come to be classed as one of the major arts, and plans made for adequate training. The earliest schools of architecture were founded in France in the eighteenth century; the next country to recognize their value was America, where the first school was established in the middle of the nineteenth century. It was not until later that they were organized in England, Italy, Spain, and other countries of Europe.

The man considered by most writers to have been the first professional architect of America was Peter Harrison (1716–75, b. York, England), who came to America in 1745. He designed Kings Chapel in Boston; Christ Church, Cambridge, Mass., and many other important buildings erected from 1750 to 1775. A memorial tablet for Harrison was placed on Kings Chapel by the architects of Boston in 1918, the two-hundred-and-second anniversary of his birth. Other early churches which are especially worthy of study are St. Michael's and St. Philip's in Charleston, S. C.; Christ Church, Alexandria, which Washington attended; Christ Church in Philadelphia, and St. Paul's in New York. These churches are very simple in construction, having a basilican nave but no chancel or transepts.

Few buildings were erected in America from 1775 to 1783 on account of the Revolutionary War. When building was again resumed, the style demanded was quite different, it being much more pretentious and elaborate. This is especially noticeable in domestic architecture, formal columns being placed at the principal entrances and pilasters at the corners of many of the buildings.

THOMAS JEFFERSON

The leader in the Classic movement was none other than Thomas Jefferson (1743–1826, b. Shadwell, Va.), third president of the United States. He, more than anyone else, turned American architects away from the styles then popular in

Europe and directed their attention to the classic buildings of antiquity. In this revival of classic architecture America was the leader, not the follower. It was not until nearly fifty years later that modern classic buildings of equal importance were erected in European countries.

Jefferson was not only a wealthy patron of the arts but a practical architect who designed several important buildings, among them the University of Virginia and his own home, "Monticello," completed in 1801 on the summit of Monticello (Italian for "little mountain") on his father's nineteen-hundred-acre farm. The beauty of the view from that eminence was what decided Jefferson to build in what was then an almost inaccessible location.

One is surprised to find that it took thirty-two years to complete this structure; this was due to Jefferson's absences from home on political duties, and to the fact that the materials used were largely prepared on the place. A few of the artisans had been brought from Europe, but Jefferson's slaves did most of the work. Every nail in the structure was hand forged. The building was planned about a semi-octagonal hall and a reception room, similar in shape, located directly under the dome. The entrances were made imposing by lofty columned porticoes and spacious doors.

The classic style, thus introduced into American domestic architecture by Jefferson, grew greatly in popularity; many of the plantation houses were erected in this style. One of the most beautiful of these is the Arlington mansion built about 1803 by George Washington Parke Custis, grandson of Martha Washington and adopted son of Washington. At the time of the outbreak of the Civil War the Arlington mansion was the home of Colonel Lee, whose wife was a descendant of Martha Washington. It was bought by the United States government in 1864, when the military cemetery was established at Arlington. In this mansion, as in most dwellings of that style, the great portico, supported by columns, covers the entire façade and extends above the second story.

JAMES HOBAN

Another architect of this period who designed buildings on classic lines was James Hoban (1762–1831, b. Ireland), whose plan for the home of the presidents of the United States was accepted in 1792 and awarded a prize of $500. This was modeled largely from the residence of the duke of Leinster in Dublin The corner stone was laid by Washington in 1792, and the building was finished in 1799. The original structure was much simpler than that called for by the plan, which, although approved by Washington, was thought too magnificent by the committee. The north portico was added during President Jackson's residence there; other changes were made with little thought of the original plan until Roosevelt's administration, when the firm of McKim, Mead and White (chap. XXIX) was commissioned to give the building a thorough going over. Those master architects were so impressed with the merit of the original plan that the building as it now stands is almost as Hoban designed it. It is built of freestone quarried at Aquia Creek, Va., and is called the "White House" because the dark stone is painted white.

ARCHITECTS OF THE CAPITOL

Hoban was also one of the architects of the Capitol at Washington, the corner stone for which was laid by President Washington in 1793. The original plans for the building were made by an architect of little skill, William Thornton; he was followed by Stephen L. Hallett and George Hadfield. The architect in charge from 1803 to 1817 was Benjamin Latrobe. His special contribution to the plan is now known as Statuary Hall. He also designed the first United States cathedral in Baltimore, completed in 1821.

Latrobe's first important work after coming to America was the Bank of Pennsylvania in Philadelphia. Fiske Kimball speaks of this as "the first fruit of the Greek spirit — the worthy forerunner of McKim's chaste and subtle creations a century later" (chap. XXIX).

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JAMES HOBAN—McKIM, MEAD AND WHITE: WHITE HOUSE, NORTH FRONT, WASHINGTON, D. C.
(Classic Influence)

WHITE HOUSE, SOUTH FRONT AND SURROUNDINGS, WASHINGTON, D. C.

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WILLIAM THORNTON, JAMES HOBAN, STEPHEN L. HALLETT, GEORGE HADFIELD, BENJAMIN LATROBE, CHARLES BULFINCH, THOMAS U. WALTER: THE CAPITOL. WASHINGTON, D. C.

(Classic Influence)

CHARLES BULFINCH

In 1818, President Monroe appointed Charles Bulfinch (1763–1844, b. Boston) architect of the Capitol. He did so much to refine and perfect the earlier plans that he is thought by many people to be the original architect. He designed the main portico and steps on the west façade of the Capitol, and these are considered the best features of the central structure.

Bulfinch was the first American to become a trained and skilled architect. After he had graduated from Harvard he spent two years in foreign study and travel. On his return he settled in Boston and designed many churches and public buildings in New England, among them the Boston State House.

THOMAS U. WALTER

The architect to whom we are most indebted for the great beauty of the Capitol was Thomas U. Walter (1804–1888, b. Philadelphia), appointed by President Fillmore after Walter had demonstrated his ability by designing Girard College in Philadelphia, one of the finest buildings of Greek influence in America.

Walter is said to have been "the most accomplished architect of his time in America, a master of monumental design and a consummate draftsman."

He designed both of the wings and the great dome of the Capitol. The latter is constructed of iron instead of marble, because the foundation, not having been built for such a structure, was found too weak to support a dome of masonry. The Capitol as finished is satisfying even to the most critical. It can be seen from long distances in all directions and is beautiful from all of them, but fortunate is the person who first sees it through the haze of the early morning. After such a view "My country, 'tis of thee" comes to have a much deeper meaning than before. Since the completion of the national Capitol in 1865, buildings with domes have become the most popular for state capitols.

SAMUEL MCINTIRE

Another designer of domestic architecture in the latter part of the eighteenth and first part of the nineteenth century was Samuel McIntire (1757–1811, b. Salem, Mass.). The houses he planned are mostly of wood, and are characterized by beauty of proportion and exquisitely carved decorations.

Of McIntire's work Mr. Walter Dyer says: "He was the artistic descendant of Inigo Jones, Sir Christopher Wren, Grinling Gibbons, and the Brothers Adam; he was also their peer in originality as well as in fidelity to the best classic traditions. More chaste and severe than Wren and Gibbons, he was more fanciful than Adam. Perhaps it was his very freedom from the schools that gave him faith in his own genius to do the things that best suited given conditions, and this faith seldom led him astray."

In the houses designed by McIntire there is "a justness of proportion, a nicety of detail, and a refinement and grace which distinguishes them from all other buildings of that period either in America or Europe."

The beauty of McIntire's doorways is discussed at some length in *Historic Doorways of Old Salem*, by Mary Harrod Northend. The information gained from this book adds much pleasure to a motor trip through New England, which is rich in beautiful doorways.

CHAPTER XXIX

GOTHIC, ROMANESQUE, AND FRENCH AND ITALIAN RENAISSANCE INFLUENCE

GOTHIC STYLE: Richard Upjohn—Richard M. Upjohn—Latrobe (chap. XXVIII)—Renwick. ROMANESQUE STYLE: Richardson. FRENCH RENAISSANCE STYLE: Hunt. ITALIAN RENAISSANCE STYLE: McKIM, MEAD AND WHITE.

GOTHIC STYLE

The ecclesiastical style of architecture now most approved in America and Europe is the Gothic, which developed in France in the middle of the twelfth century and reached its greatest perfection there during the next two or three hundred years. Though this style is usually recognized by the pointed arch and a certain type of ornament in which natural forms are rendered in a simple decorative way, its real characteristic is the balance of thrusts by which its vaults are held in position—the thrust of one arch being supported by that of another from an opposite direction and by exterior buttresses. Mr. Charles H. Moore says: "It is not until the arch is built of separate stones, causing it to exert lateral thrusts which must be met by some opposing force, that we have a new constructive principle. Its whole strength resides in a finely organized and frankly confessed framework, every part of which has a constructive value.

"The structure is made up of piers, arches, and buttresses, is freed from every unnecessary encumbrance of wall, and is rendered as light in all its parts as is compatible with strength." It is interesting to learn that even this style, different though it is, did not develop independently, for, as Mr. Moore says, "the finest Gothic buildings retain many of the Romanesque elements, though in a modified and improved form."

Gothic architecture has no connection with the ancient Goths. The name was given in scorn by the architects of the Italian

Renaissance to express their disapproval of this form of construction, one meaning of the word *gothic* being "rude, barbarous." The style is now seldom called Gothic except by English-speaking people. This is but one of many instances where the thought implied in a word has entirely changed with years of use. For instance even the name Christian was first applied in derision to the followers of the Christ.

THE UPJOHNS

The architect who first made the Gothic style popular in America was Richard Upjohn (1802–78, b. Shaftesbury, England), who came to this country in 1829. Though he lived for some time in New Bedford and Boston, Mass., his greatest achievements were St. Thomas' Church, Fifth Ave., New York, destroyed by fire in 1905, and Trinity Church on lower Broadway at the head of Wall Street, completed in 1846. This church, beautiful in proportion and in line, with its slender spire that once seemed to pierce the sky, is today surrounded by tall buildings which stand like sentinels shielding and protecting this beautiful relic.

Upjohn did not always work in the Gothic style; that of the Italian Renaissance was almost equally attractive to him, but it is for Trinity that he is most honored. He was a charter member of the American Institute of Architects and for many years president of that organization which has done so much to advance architecture in this country.

His son, Richard M. Upjohn (1828–1903, b. Shaftesbury, England), also became an architect of note. He came to America with his parents, was trained in his father's office, and carried on his ideals. Upjohn the younger also designed many churches, but his best works are the state capitol at Hartford, Conn., and the library of Hobart College, Geneva, N. Y.

JAMES RENWICK

Of the many other Gothic structures in New York, none is of greater interest than St. Patrick's Cathedral, on Fifth

PLATE CCXXIX

RICHARD UPJOHN:
TRINITY CHURCH,
NEW YORK

(Gothic Influence)

JAMES RENWICK:
ST. PATRICK'S CATHEDRAL, NEW YORK

(Gothic Influence)

Brown Brothers, New York

PLATE CCXXX

JAMES RENWICK: TEACHERS COLLEGE, SYRACUSE UNIVERSITY, SYRACUSE, N. Y.
(Gothic Influence)

HENRY HOBSON RICHARDSON: TRINITY CHURCH, BOSTON
(Romanesque Influence)

Avenue, and Grace Church, at the corner of Broadway and Tenth Street. These beautiful structures were designed by James Renwick (1818–95, b. Bloomingdale, N. Y.). Though both are Gothic, these buildings are so unlike that it scarcely seems possible that they were planned by the same person. St. Patrick's is grand in conception but somewhat cold and austere, while Grace Church possesses those qualities that inspire in a person the deepest love and devotion; in fact, so strongly does this intangible quality impress one that a sojourn in New York is not satisfying if it does not include at least a glimpse of those gray, ivy-veiled walls. Renwick obtained the commission for both of these buildings by competition. He also designed the Smithsonian Institution and the original Corcoran Gallery, Washington, D. C., one of the buildings of Vassar College, and Teachers College, Syracuse University, which so vies with Grace Church in beauty and personal appeal that it is in the minds of hundreds of Syracuse alumni as they softly sing:

When the evening twilight deepens
And the shadows fall,
Linger long the golden sunbeams
On thy western wall.

ROMANESQUE STYLE

In the sixties so many architects used the Gothic style indiscriminately that it fell into disfavor. About that time, also, a number of young Americans who had been studying architecture in the École des Beaux-Arts returned to America.

HENRY HOBSON RICHARDSON

The earliest of the American architects trained in France whose influence was strongly felt here was Henry Hobson Richardson (1839–86, b. Priestleys Point, St. James Parish, La.). He was the son of a wealthy planter and was given every educational advantage. He graduated from Harvard in 1859, and that year went to Europe for travel and study. He entered the

École des Beaux-Arts in Paris in 1860, and remained in that city for five years in spite of the fact that his people lost their entire fortune during the Civil War. He returned to America in 1866 and lived on Staten Island until 1875, when he made his home in Boston.

Though he had studied in Paris where the French Renaissance was the approved style, it was not that influence which he brought to America. After experimenting with several styles he found himself most at home in the Romanesque, which was based on the architecture of the later Roman Empire when the round arch and vaulted ceiling were universally employed. This style was used quite extensively in France in the tenth century, and some of the old buildings studied by Richardson in Auvergne and near-by provinces became his special inspiration when he designed Trinity Church, Boston. His choice of style was peculiarly fitting, for the Romanesque corresponded so exactly to the type of man that Richardson was, "solid and big, with a vigor and half-savage strength." It was also peculiarly suited to America at that time, when something extreme in style was needed to draw the attention of the people from the all too prevalent "wishy-washy," characterless type of work into which many of our builders had degenerated. His design pleased the Boston jury of award, and Trinity Church, when finished, so caught the popular fancy that the Romanesque style of architecture came to be much in vogue in this country.

Of Richardson's work Mr. Royal Cortissoz says: "His art needs depth, warmth, color. . . . . It needs illusion, charm. Trinity is stark, muscle-bound, one of the coldest piles of architecture anywhere." He further says: "The best monuments of his genius, though not the most characteristic of his ambition or, unfortunately, the most fertile in influence, are those later public buildings, like the city hall, Albany, and the courthouse and jail at Pittsburgh, in which his exuberance is tamed, his style is simplified, and he comes back to plain prose."

What the critics of today think of Richardson's designs matters little. His work directed the attention of the public to architecture as a less pronounced, less rugged style would not have done, and so prepared the way for the refining influence that came through the art of Hunt who, although he was older than Richardson, is discussed later because his greatest influence came after that of Richardson and has been more lasting. Richard Morris Hunt's influence on architecture was much the same as that exerted on painting by his brother, William Morris Hunt (chap. v). Both did much to elevate public taste and to interest artists in better methods of working.

It will be recalled that W. M. Hunt was largely instrumental in turning public favor from the Düsseldorf to the Barbizon style of painting, and we find that R. M. Hunt recognized the faults in the Romanesque style, made popular here by Richardson, and introduced that of the French Renaissance.

FRENCH RENAISSANCE STYLE

The Renaissance style developed in France in the middle of the fifteenth century through acquaintance with the architecture of the Italian Renaissance, a style which had developed in Italy a few years before as a result of the renewed interest in all things pertaining to the classic past.

Wherever found, the Renaissance style of architecture is an adaptation of old principles of construction and style, largely Roman, to the conditions of the time. It developed in Florence, Italy, in the early fifteenth century. The great architect of that period was Brunelleschi, who also has the distinction of having helped much in solving the principles of perspective. His great monument is the dome he constructed on the cathedral of Santa Maria del Fiore, which was Michelangelo's inspiration for that of St. Peter's in Rome. These domes served as models for the dome of our Capitol at Washington and for those on many of our state capitol buildings.

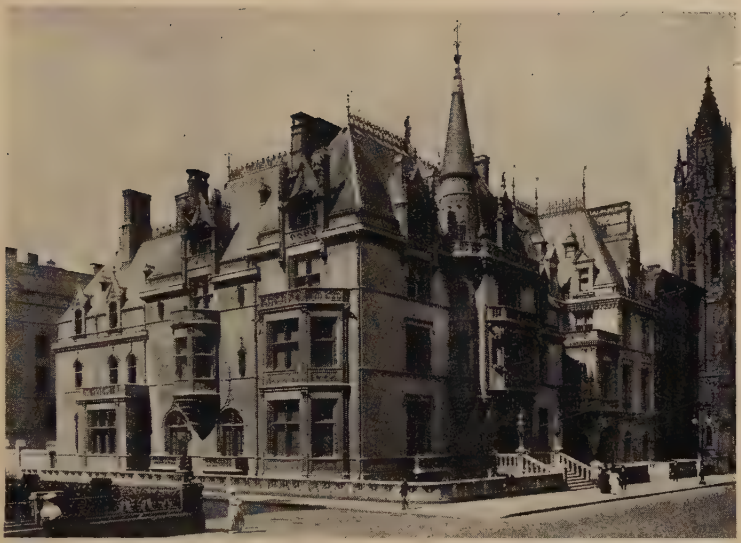
Later the Renaissance style spread to other cities of Italy and to other countries. In these structures the dome is not

always found, but the rounded arch never fails to appear. Though this style does not rank with the greatest architecture, it was a decided improvement over the debased forms into which both the classic and the Gothic had degenerated.

In the hands of the early skilled designers, buildings of exceptional beauty were produced, but as time passed more and more attention was given to detail until in the latter part of the sixteenth century it degenerated into the clumsy style known as the baroque, and in the seventeenth century it further declined into the over-pretty rococo style prevalent in France during the reign of Louis XV and Louis XVI.

RICHARD MORRIS HUNT

Richard Morris Hunt (1828–95, b. Brattleboro, Vt.) began his study of art at the age of fifteen in Geneva, Switzerland, where he had been brought by his mother, then a wealthy widow. Most of his art study, however, was in the École des Beaux-Arts in Paris, where the training has always been based on the classic styles and where constructive principles have always been stressed. After an extensive trip to Egypt and other countries of the East, he was made *inspecteur des travaux* by the French government in 1854. This gave him experience under Hector Lefuel, a French architect of high standing, and was of great value to the young American when he returned to this country in 1855 and became an assistant to Walter (chap. XXVIII) in his work on the Capitol at Washington, D. C. Six months later Hunt opened an office of his own in New York. It was there that many younger men studied under him and were helped by his excellent taste and sound judgment. Hunt had much to do with the founding of the American Institute of Architects which was chartered in 1857. He was elected its first secretary and R. Upjohn its first president. Hunt was another of the architects competing for the Trinity Church commission in Boston. In that Richardson triumphed, but time has proved Hunt the greater architect. Of Hunt and his art a critic has said: "As a man he was impulsive, quick-



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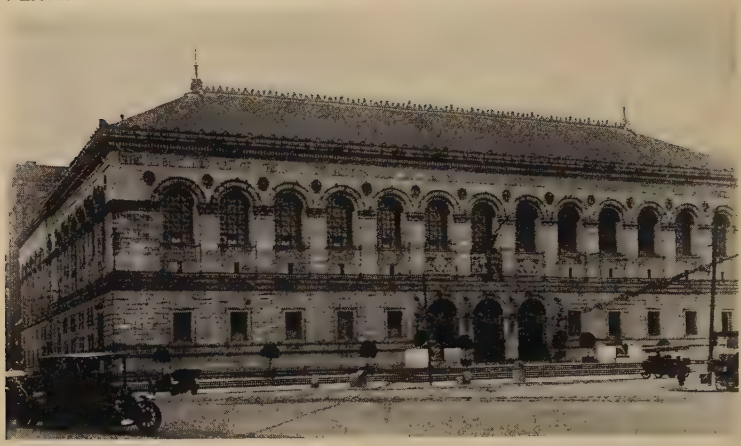
RICHARD MORRIS HUNT: RESIDENCE OF W. K. VANDERBILT, NEW YORK
(Demolished 1926)
(French Renaissance Influence)

McKIM, MEAD AND WHITE: LIBRARY OF COLUMBIA UNIVERSITY
(Italian Renaissance Influence)



McKIM, MEAD AND WHITE: BOSTON PUBLIC LIBRARY
(Italian Renaissance Influence)

McKIM, MEAD AND WHITE: BOSTON PUBLIC LIBRARY, MAIN ENTRANCE
The figure representing Science is by Bela L. Pratt (chap. xxii)

tempered, ebullient, picturesque always. As an architect this unflagging enthusiast, fighting always for what he believed to be the best, could do nothing hasty or ill-considered."

Among the noteworthy buildings designed by Hunt was the residence of W. K. Vanderbilt, Fifth Avenue, New York City, in the style of the French chateau of Francis I. The residence Hunt designed for George Vanderbilt on his estate at Biltmore, N. C., is similar in general style, as are also several of the "cottages" which he designed for some of the ultra-rich of Newport, but none of these is as satisfying as was the W. K. Vanderbilt residence in New York, torn down in 1926 to make way for an office building. Hunt's greatest achievement is generally recognized to have been the Administration Building at the entrance to the Columbian Exposition, Chicago. It was this beautiful building, in fact, which won for him the gold medal of the Royal Institute of British Architects, one of the highest honors possible for an architect to win.

ITALIAN RENAISSANCE STYLE

Among the many lessons which the American people learned from the Columbian Exposition was the value of coöperation. The beauty of the effect produced there was gained by architects, painters, sculptors, and landscape architects all working together for a common good. There, also, the real value of beauty came to be recognized as it had not been before in this country. The exquisite effects produced there, where the architecture was based largely on that of the Italian Renaissance, was the means of making that the popular style in this country for a number of years. There are critics who think this unfortunate because it impeded the development of originality. Others feel that the refining influence of this style was what was most needed by our architects in the nineties.

McKIM, MEAD AND WHITE

The influence of the Italian Renaissance style of architecture did not begin in America at the time of the Columbian

Exposition, however, for a New York firm had been feeling its way toward it for some time and was then using it extensively in New York and other eastern cities. It is to that firm, McKim, Mead and White, to which we are indebted for many of our most beautiful buildings. A popular vote taken in 1913 so truly shows the reaction of the public to the buildings designed by this firm that it is worthy of note here. In that year the American Federation of Arts sent out three thousand letters asking people to send in a list of the buildings in America which they considered the most beautiful. Among the twenty-one that received the most votes there were six which were designed or reconstructed by McKim, Mead and White.

The building to receive the most votes was the Boston Public Library. The others which were planned by this firm in order of their popularity are: No. 4, the Pennsylvania Railroad Station; No. 6, the library of Columbia University; No. 8, the private library of J. P. Morgan; No. 10, Madison Square Garden, all in New York City; and No. 14, the White House as it now stands after the remodeling by McKim, Mead and White. The rest of the list in order of votes received is No. 2, the United States Capitol, and following that the New York Public Library; Trinity Church, Boston; the Library of Congress, Washington, D. C.; St. Patrick's Cathedral, New York; the Minnesota state capitol; the Cathedral of St. John the Divine, New York; the United States Military Academy, West Point; City Hall, New York; the University of Virginia; the Toledo Art Museum; the Union Station, Washington, D. C.; W. K. Vanderbilt's residence, New York; the Pan-American Union, Washington, D. C.; and the Metropolitan Insurance Tower, New York. No two of these other buildings were designed by the same firm or person, with the exception of the Capitol and the White House, both of which James Hoban helped to plan.

This vote was the reason for the publication of a booklet entitled *Notable Examples of American Architecture*, which has done much to interest people in the art of building. It is

published and given away by Jenkins Brothers, New York, as an advertisement for the Jenkins valves which are used on most of these structures.

When planning a building, McKim, Mead and White keep certain ideals constantly in mind. It must be suited to its use and to the location, it must be structural, and it must be beautiful. They originated no new style; their buildings are based on those of the past, but they are not exact copies; instead, they are adaptations of approved ideas of beauty in form and space relations to the use of the people of the time, and should therefore be classified as American Renaissance. McKim, Mead and White select and plan carefully, and they are usually sparing in ornamentation. The fact that McKim drew ideas from the Ste. Geneviève Library, Paris, for the Boston Public Library does not detract from the beauty of the Boston building, nor does it detract from the honor which should be, and is, accorded to him; instead, a careful study of both buildings cannot fail to reveal the greater beauty of proportion in the Boston structure. The three arches at the main entrance of the Boston library, instead of one, as in the Paris building, are a great improvement, as are also the larger window openings and the greater space between the windows and the cornice of the Boston library.

A few comparisons similar to the one mentioned above prepare one to accept without question the following statement made by Dr. Cram (chap. xxxii). He says: "It is a matter of fact that those who have returned to us after assimilating all that was offered in Paris have, as far as the major part is concerned, gone deliberately to work to produce far better things than happened in the land of the École des Beaux-Arts. Almost without exception their work has been marked by an equal logic, a superior grasp of the problem, and a far greater feeling for beauty, for scale, for composition; and all expressed with a refinement and good taste that show themselves seldom among the architects of France. The good has endured, the bad has been sloughed

off, and in actual accomplishment America has beaten France on her own ground."

McKim, Mead and White did not always go to Europe for their inspiration, however; some of their finest designs for residences were based on the early colonial style. No matter how grand, they were always homelike, livable places. One of the most beautiful residences designed by them was erected in Newport, R. I., for Robert Goelet, the father of "Beatrice," whose portrait was painted by John Singer Sargent (chap. XIII).

Railroad men, engineers, and art critics are agreed that the Pennsylvania Station, New York, is as perfect a structure as it is possible to create. It is absolutely adapted to its uses, it is truly structural, and, last but not least, it is beautiful. This ability to appreciate beauty and to adapt it to modern uses is what gives the firm of McKim, Mead and White its enviable position.

It is interesting to compare the different buildings designed by this firm; for example, the library of Columbia University with that erected for the private use of J. P. Morgan. They could scarcely be more unlike in structure, and still each bears the unmistakable stamp of having been planned by a master. It is this quality of perfection which characterizes and differentiates the buildings designed by this firm. But so pronounced is it that one has little trouble in recognizing their work. Of these libraries C. H. Reilly, an English architect, says: "It [the Morgan library] is what we are all trying to do, only done so much better, with so much greater competency, refinement, and skill. . . . . The greater the problem they had to attack, not only the simpler and more monumental was the final result but the further they went back into history for its inspiration . . . . the Pantheon provided the great domed motif for their University groups."

As we glory in the achievements of McKim, Mead and White, let us not fail to take into account the personal characteristics of the men who were, and are, its heart and soul and brains. Those who knew the three original members most

McKIM, MEAD AND WHITE: MADISON SQUARE GARDEN, NEW YORK
(Demolished 1925)

(Italian and Spanish Renaissance Influence)

Wide World Photos, Dorr News Service, New York

McKIM, MEAD AND WHITE: LIBRARY OF J. PIERPONT MORGAN, NEW YORK

(Italian Renaissance Influence)

McKIM, MEAD AND WHITE: GOULD MEMORIAL LIBRARY AND HALL OF FAME, NEW YORK UNIVERSITY

(Italian Renaissance Influence)

intimately always emphasize their differences, and show how they supplemented and strengthened each other until their unity was so complete that it is impossible to tell just what part each had in the making of a design. Then, too, they have many assistants; in fact, their office for years has been the most important school of architecture in America. Henry Bacon (chap. xxxii), who worked in their office for several years, said: "Nearly all of the leading American architects of today seem at one time or another to have been a cog in it." He then named a few of them—Cass Gilbert (chap. xxx), John Carrere and Thomas Hastings (chap. xxxi), and John Howells (chap. xxx).

CHARLES FOLLEN McKIM

The original member of the firm was Charles Follen McKim (1847–1909, b. Chester Co., Pa.), whose early environment can be imagined when it is known that his people were staunch abolitionists and devout Quakers. Further insight into his early life is gained from a letter written in 1866 when he was studying mining engineering in Harvard. In it he asked: "Father, does thee think I had better come home to Thanksgiving or will it be spending too much? I can wait to January if thee thinks best." Few paragraphs tell so much—the language spoken in the home, the recognized need of economy, and the attitude of the son to the parent. In the oration which Mr. Choate delivered at the memorial to McKim he cited this and other quotations, and said: "These show the same simplicity, guilelessness, and self-restraint that the great firm of McKim, Mead and White stood for in after years."

After McKim had spent but one year in Harvard he went to Paris; for three years he studied in the École des Beaux-Arts, where the drill he received in fundamental principles of construction and design was of lasting benefit to him. He returned to America in 1870 and entered the office of Richardson. Two years later he opened an office of his own in New York City, where he was soon joined by Mead, while White became a

member of the firm in 1880. For several years most of their designs were for private houses "built in the free informal style inherited from Richardson." Changes came as the members of the firm gained a more intimate acquaintance with the architecture of the world.

Bacon expressed the feeling of many assistants who worked in the office of McKim, Mead and White when he said: "The fatigue of the draughtsman's mind and body was immensely relieved by McKim's contagious enthusiasm and his unceasing encouragement." Bacon then pictured McKim going from desk to desk, making a line here and another there on the drawings, sometimes with his left hand and sometimes with his right, for he could use both with almost equal skill.

During the Columbian Exposition in 1893, McKim had a vision which the next year resulted in the founding of the American School of Architecture in Rome, which later developed into the American Academy in Rome (chap. XVII). A friend of McKim says that his dream in founding this school "was not to substitute an Italian for a French formula, but to lead the young student, almost insensibly, into a nobler, more disciplined, and yet freer way of thinking and working. Thus he himself thought and worked, a steadying force in American art."

Of McKim, Lawrence White, son of Stanford White and a present member of that firm, says: "He was a calm, deliberate scholar. . . . . He built in a grand manner even to the point of austerity. . . . . His work has a noble intellectual quality, a sober perfection which is completely satisfying." McKim was a scholar and he respected principles and rules, but one feels that C. H. Reilly was quite right when he said: "Consciously sought beauty became the main object of McKim's life." In 1903, King Edward VII presented McKim with a gold medal "in recognition of his services toward the advancement of architecture the world over." Honorary degrees were conferred on him by several universities, the last by the University of Pennsylvania. In nominating him for this honor,

Professor Warren P. Laird said: "During your career, architecture has advanced in this country from obscurity to its rightful position as the master art. In this development your influence has been supreme by reason of a noble purity of style, exalted professional ideals, and passionate devotion to the cause of education." Thus have great men and institutions honored themselves by their recognition of the greatness of Charles Follen McKim.

WILLIAM RUTHERFORD MEAD

The second member of the firm was William Rutherford Mead (1846–1928), who was born in Brattleboro, Vt., that village which also was the birthplace of the brothers William and Richard Morris Hunt, other artists of consummate taste. One can but wonder what in that environment produced such men.

After Mead had studied for two years at Norwich University he went to Amherst College in 1867; he then began the study of architecture in the office of Russell Sturgis. Four years later Mead went abroad. After studying in Florence for a year he traveled for a time before returning to America, and in 1872 he went into partnership with McKim.

As to what Mead contributed Lawrence White says that his "grasp of architectural planning was of incalculable value to the firm. He possessed that instinctive sense of scale and proportion which makes the development of the elevation follow naturally and logically from the plan." A critic, who signs himself "R.A.," says of Mead: "His kindness and courtesy are constantly apparent, and a very just comprehension of the relative value of things is accompanied by a charitable judgment which often softens the edge of his occasional condemnation. The cumulative refinement of design and the coruscations of genius of his former associates would have failed of their full success if deprived of the permanent background of his good sense, his talent for sound planning and for the accommodation of facts to fancies . . . . the results he has attained are comparable with those of his predecessors."

At the death of McKim in 1909, Mead was made president of the American Academy in Rome, which office he held until his death. He was also given honorary degrees from Norwich University and Amherst College, and the gold medal of the National Institute of Arts and Letters was presented to him in 1913 "for distinguished service in the creation of original work in architecture."

To quote again from Lawrence White: "If McKim was the hull and White the sails of the ship, Mead was both rudder and anchor; for it was his sound judgment, often lacking in the make-up of the other two men, which steered them safely through the shoals and enabled them to weather the storms."

STANFORD WHITE

Stanford White (1853–1906, b. New York City) is spoken of as "the hot-headed enthusiast who pillaged all the orchards and gave warmth and color to the firm's work." In fact, he seems to have been McKim's opposite in almost every respect. One who knew White well said: "He, White, was exuberant, restless, a skyrocket of vitality. He worked at terrific pressure, produced many buildings graceful and charming rather than imposing."

After White had graduated from New York University he began the study of architecture in the office of H. H. Richardson and worked more or less in his style for twelve years, or until his first trip to Europe in 1878. Another great change came in his work when he again went abroad in 1884. It was then that the beauty of the Renaissance style began to make its deep impression on him. His son says: "Stanford White grasped the spirit of the masters of the Renaissance and brought the living flame of their inspiration across the Atlantic to kindle new fires on these shores . . . . he preserved the spirit and not the letter of the originals, producing a living and inspiring work of art and not a dead echo of the past." He designed the tower of Madison Square Garden (chap. XIX), New York, soon after his return from that second trip.

Of the members of this firm, White surely was most versatile. He seems to have tried his hand at designing almost everything from a tombstone to the most delicate and charming of necklaces. He looked after the furnishing and decorating of many of the buildings erected by the firm. Some of the interior furnishing he designed, but much of it was brought from the palaces of Europe—in fact, he had much to do in making antiques popular in America. He also collaborated with painters and sculptors in planning the settings for works of art. It was he who designed the setting for the "Ascension," by La Farge (chaps. II and V), in the Church of the Ascension, New York, said by Lawrence White to be "the finest religious painting America has yet produced." Stanford White also designed the pedestal for the Admiral Farragut memorial and for many of the other statues modeled by Saint Gaudens (chap. XIX). The Washington arch at the foot of Fifth Avenue, New York, was planned by White and donated to the city, but his son says he "gained ample reward in the unusual popularity of the arch, which did much to enhance his reputation."

The beautiful bronze doors at the entrance to the Gould Memorial Library which he designed for New York University are a most fitting memorial to Stanford White. They were designed by his son, Lawrence, and presented by his friends; even the work, including panels by Herbert Adams (chap. XXI), Philip Martiny (chap. XXIII), and Andrew O'Connor and Alexander Weinman (chap. XXVI), was a labor of love by those who had known and appreciated Stanford White.

Of his influence and talent, John J. Chapman says: "He, more than anyone else, effected a revolution in American architecture which in a few years reached and influenced millions of people. . . . . His was the prevailing influence not only in architecture but in everything connected with the arts of design and decoration. He was the greatest designer that this country has ever produced."

The works of McKim, Mead and White can be studied best in New York City. Besides their buildings on other streets it

is said that on Fifth Avenue from Washington Square to the entrance to Central Park at Fifty-ninth Street, there is scarcely a block which does not contain one or more notable buildings designed by them.

The present members of the firm of McKim, Mead and White are Wm. Mitchell Kendall, William Symmes Richardson, T. J. van der Bent, and Lawrence Grant White, with Herbert Lucas as associate. William Rutherford Mead, the surviving original member of the firm, remained as consultant until his death in 1928. The talented young architect, Burt L. Fenner, was also a member until his death in 1926. Among the notable buildings this firm has completed in New York City since the death of White and McKim are the Municipal Building, the Post Office, the Pennsylvania Hotel, the Business School, Women's Dormitory, and School of Journalism at Columbia University, the recent addition to the Metropolitan Museum of Art, the Brooklyn Institute of Arts and Sciences, and Bellevue Hospital.

Much has been said of the influence this firm has exerted in America. Of its wider scope, C. H. Reilly says: "The work of McKim, Mead and White will be found, I think, to be one of the great determining forces in the history of the architecture of our own time. . . . . One has only to compare some recent buildings of this country [England] by certain of our younger architects who have been profoundly influenced by the works of McKim, Mead and White, with certain well-known buildings in America to realize how much this country has been enriched by such study, and how sincere such flattery may be."

CHAPTER XXX

THE SKYSCRAPER

AMERICAN STYLE. The Skyscraper. Important Examples of Steel Construction and Their Designers. BURNHAM: Montauk—Flatiron—World's Fair. ROOT: World's Fair. SULLIVAN: Guaranty—Stock Exchange. FLAGG: Singer—Scribner—Corcoran Gallery of Art—Naval Academy. LE BRUN AND SONS: Metropolitan Life Insurance Tower. GILBERT: Woolworth. HELMLE AND CORBETT: Bush Terminal. MORRIS: Cunard. HOWELLS AND HOOD: Chicago Tribune. THE ZONING LAW. HARMON: Shelton Hotel. HASTINGS AND CARRERE—SHREVE, LAMB AND BLAKE: Standard Oil Building.

THE SKYSCRAPER

The achievements of the nineteenth and twentieth centuries have been many and varied. Long-established customs in architecture have given way, and new methods of construction have so changed the appearance of our larger cities that a person returning after an absence of but a few years feels himself in a new and strange world. This change is largely the result of the invention of steel construction, which first was used in Chicago in 1890 and has resulted in the development of that much-talked-of structure called the "skyscraper." Not only is the skyscraper America's greatest contribution to the art of building, but the steel method of construction is the greatest achievement in architecture since the development of the Gothic style in the twelfth century. In the congested business sections of some of our great cities, horizontal expansion is no longer possible. With the use of steel and the invention of elevators, the possibilities of vertical expansion seem almost limitless. This new style of construction has been accepted and is now universally approved. To develop an exterior in harmony with the framework of steel is now the greatest problem before the American architect. That he will succeed in solving it to the satisfaction of both critic and public, those acquainted with his past achievements have no doubt.

DANIEL HUDSON BURNHAM

The first distinctively "tall" building was the Montauk, erected in Chicago in 1890. It was ten stories high and was immediately christened "skyscraper;" and skyscrapers all tall buildings have since been called. The Montauk was also the first successful fireproof structure. The Flatiron Building was the pioneer skyscraper of New York City. It is twenty stories high, well lighted, and admirably adapted to the triangular-shaped plot of ground on which it stands. Both of these buildings were designed by Daniel Hudson Burnham (1846–1912, b. Henderson, N. Y.), who is often spoken of as the "father of the skyscraper."

Burnham was born in the East, but he lived most of his life in the West, as his parents moved to Chicago when he was eight years of age, and that city was afterward his home. He was not a scholar; even after graduating from a Massachusetts preparatory school he was unsuccessful in passing entrance examinations at either Harvard or Yale. Later each of these universities gave him an honorary degree.

At the age of twenty-two he returned to Chicago and entered a mercantile house, where again he was unsuccessful. He then entered the office of an architect there, but it was not until four years later, after trying his hand at numerous other things, including gold mining in Nevada, that in 1872 he finally settled down to his life work. This change was caused largely by two people whom he came to know when he was a draughtsman in the architectural office of Carter, Drake, and Wight in Chicago. One was Peter B. Wight, a member of the firm, and the other was John Wellborn Root, then chief draughtsman in that office, who later became Burnham's partner.

Burnham had little of what is classed as technical training, but he was a learner all his life, an enthusiastic learner after he found the work which appealed to him. In his profession he came in close touch with many people of achievement, such as McKim (chap. XXIX) and Saint Gaudens (chap. XIX), and from association with them he grew strong.

BURNHAM AND ROOT: FLATIRON BUILDING, NEW YORK
(Skyscraper)

ERNEST FLAGG: SINGER BUILDING, NEW YORK
(Skyscraper)

DANIEL HUDSON BURNHAM: UNION STATION, WASHINGTON, D. C.

Leet Bros., Inc.

HOWELLS AND HOOD:
THE CHICAGO TRIBUNE
BUILDING, CHICAGO
(Skyscraper)

LE BRUN AND SONS:
METROPOLITAN TOWER,
NEW YORK
(Skyscraper)

Courtesy Atlantic Terra Cotta Co., New York
Dorr News Service

CASS GILBERT: FLYING BUTTRESS, WOOLWORTH BUILDING, NEW YORK

When plans were being made for the Columbian Exposition, Root was chosen director of works. At his death, a year later, Burnham was appointed to succeed him, assisted by Hunt (chap. xxix). They and others who worked with them decided that the Italian Renaissance style of architecture was best suited for such an exposition. What this meant, especially in the development of Chicago, can be judged from the statement that "until the Columbian Exposition no architect in Chicago had used the styles of ancient Greece and Rome." The buildings erected at the Exposition there did much to create a taste for what was really fine, in that section of our country which before had ignored past achievements and striven only for originality. Through what was seen there, both architects and laymen came to recognize the need of special training and of a broader acquaintance with what had already been accomplished. The influence of these buildings came to be felt in all parts of the country and helped much to raise the standard of American architecture.

It was the great beauty of the Columbian Exposition, where, for the first time in America, architects, landscape architects, sculptors, and painters worked together as one superman, that gave the idea of having the future growth of our cities planned by artists. The development of those plans have since caused marked improvement in a number of our large cities, among them Washington, Cleveland, Chicago, and San Francisco. Daniel Burnham was invited to serve on a number of "city-beautiful" committees, as were also McKim and Saint Gaudens, and Frederick Law Olmsted, the landscape architect who had worked with them in Chicago.

It was largely due to the tact of Burnham that the Pennsylvania Railroad Company was induced to abandon its tracks on the Mall in Washington, and thus make it possible for the committee on city planning to work according to the original designs, made in 1791 at the suggestion of Washington, by his aide, Major Pierre l'Enfant. Burnham's greatest personal contribution toward beautifying that city was his

design for the Union Station, which is recognized as one of the most beautiful and practical railroad stations in the world. Later, the United States government requisitioned Burnham's services for the planning of Manila, and of Baguio, the summer capital of the Philippines. He also took an active part in the founding of the American Academy in Rome (chap. XVII) suggested by McKim (chap. XXIX).

JOHN WELLBORN ROOT

John Wellborn Root (1850–1890, b. Lumpkin, Ga.), the other original member of the firm of Burnham and Root, was more thoroughly trained than Burnham. Root took the engineering course in the University of the City of New York, graduating in 1869. He spent one year in the office of James Renwick (chap. XXIX), after which he went to Chicago and entered the office of Carter, Drake, and Wight. It was there that he met Burnham with whom from that time he was closely associated.

Root's life seems to have been peculiarly influenced by great events: because of the Civil War, part of his early education was gained in England; he went to Chicago directly after the great fire which destroyed much of that city, and at the time of his death he was working on plans for the Columbian Exposition.

It is said that a greater number of large and important buildings were erected in Chicago from 1880 to 1893 than were erected during the same length of time in any other city in the world's history, and that the principal architects there were Burnham and Root. When Root died the firm had eighty public buildings and one hundred and twenty residences in process of construction. Among the achievements of this firm, which after the death of Root came to be known as D. H. Burnham & Company, are the Masonic Temple (now the Capitol Building), Chicago, the Ellicott Building, Buffalo, and the Wanamaker Store, Philadelphia.

Miss Monroe, Root's biographer, says: "The vigorous modernity of western life appealed to his imagination as a strong artistic motive, as much entitled to respect as any motive in

the hallowed past." The following quotations from Root's writings help greatly in the understanding of him both as a man and as an architect: "Periods and styles are well enough, but you may be sure that whenever in the world there was a period or style of architecture worth preserving, its inner spirit was so closely fitted to the age wherein it flourished that the style could not be fully preserved either by people who immediately succeeded it, or by us after many years." "Styles grow by the careful study of all the conditions which lie about each architectural problem . . . . broad influence of climate, of national habits and institutions, will in time create the type, and this is the only style worth considering." "Architecture is like every other art, born of its age and environment, so the new type will be found by us, if we do find it, through the frankest possible acceptance of every requirement of modern life in all of its conditions without regret for the past or idle longing for the future."

It is said by one who knew Root well that he "rarely repeated an error or failed in his subsequent work to make the best use of a success. His last works were his greatest." Henry Van Brunt says: "Other men in the profession have been more learned, but none have made a better use of what they knew, and surely none have had such an inspiring opportunity to express it. He was, in fact, the most American of all the architects who had impressed themselves upon the history of our national art. . . . . He frankly strove to express American conditions in terms of architecture. . . . . His reformed vernacular was without affectation of learning, on the one hand, and without vulgarity or sham on the other. . . . . In mind and body alike he was healthy and powerful."

The skyscrapers designed by this firm have been surpassed by many that are taller and by some which are more beautiful. The style which originated in Chicago is now found from north to south, and from east to west of our great country and in other lands, but it has come to be most closely associated with New York City because there the tallest structures have been

erected, though one still taller, the Book Tower, is now (1927) being erected in Detroit.

The early buildings constructed on a skeleton of steel differ but little in external appearance from those erected by older methods, except that they are taller. The framework is concealed in most instances by an exterior which H. Van Buren Magonigle called the "detail from the European ragbag," and which does not meet the structural demands, because the outer covering of a building should bear a vital relation to its structure. For a time the lower parts of the outer sheathing were very thick, for, although they did not support the structure, they had to carry the weight of the walls above them. Means were then devised by which the steel skeleton was made not only to bear its own weight and that of the interior of the structure, but to support the outer covering as well. Léon Solon says: "The fundamental of an adequate solution must be the recognition of the steel frame in design. . . . . An end must be put to a phase of artistic activity which aims to perpetuate an optical fraud."

LOUIS HENRY SULLIVAN

One of the first of our architects who tried honestly to solve the problem of the exterior of the steel structures was Louis Henry Sullivan (1856–1924, b. Boston), whose professional life was lived mainly in Chicago. In his design for the Guaranty Building erected in Buffalo, N. Y., in 1895, he has frankly shown that the exterior of the building is dependent for support on the steel framework, and in his later designs, which include the Stock Exchange Building of Chicago, the Prudential Building, Buffalo, and the Terminal Station, New Orleans, he stands firmly for truth of construction.

When a prominent architect was questioned as to how much taller it was possible for buildings to be constructed, he said: "If you will give me a base large enough I am willing to go up 2,000 feet." Another said: "The skyscraper will be stopped by economics long before it reaches the point where it will be

halted by physical difficulties," but since such structures as the Woolworth, the Singer, and the Metropolitan Life Insurance buildings have a tremendous advertising value for the firms which erected them, one questions if cost will be the limiting factor. Instead it seems as if Edgar Allen Forbes may be correct when he asserts that "the elevator service sets the ultimate limit of height for our buildings . . . . sufficient elevators take so much space. . . . . A building must have facilities for reaching offices quickly and comfortably."

ERNEST FLAGG

The oldest of New York's three tallest buildings is the Singer, which was completed in 1908. It has forty-one office floors, each containing sixteen offices. The entire structure is 612 feet tall. The walls are of brick and limestone with copper used quite conspicuously. The architect is Ernest Flagg (1857—, b. Brooklyn), whose training was received largely in the École des Beaux-Arts, Paris. Though the style which most interests him is the French, a style recognized in the Singer and in many of his other buildings, he does not confine himself to that. He has original ideas, but his work is based on the fundamental principles which are so well taught in that greatest of Parisian schools. In his design for the Singer Building he lived up to the ideas which he advanced before he received that commission—namely, that no one has the right to erect a building in such a way as entirely to shut in his neighbors. He said that the part of a building which is more than one and one-half times as high as the width of the street should not cover the entire plot, thus leaving space for light and air.

Among the many other important structures designed by Mr. Flagg are the Scribner Building, New York City; the Corcoran Gallery of Art, Washington, D. C.; the Naval Academy, Annapolis, Md., and the capitol building of the state of Washington, a commission for which over two hundred architects competed. Of the private residences he has designed none is more reserved and distinguished than that of Mrs. Alfred

Corning Clark on Riverside Drive, New York City. Of this the *Architectural Record* says: "Probably no better built or ventilated house was ever put up." Of his achievements as a whole, H. W. Desmond says: "There is very little work in this country that is so architectural or will stand technical analysis so well as Mr. Flagg's."

LE BRUN AND SONS

The year following the erection of the Singer Building the Metropolitan Life Insurance Tower was completed. It is 700 feet tall and contains fifty-two stories. In this white marble structure the Italian Renaissance influence predominates, as it does in the older building which it joins. At the top of the first division of the tower is one of the largest clocks in existence, made by the Self-Winding Clock Company of New York City (chap. II); the face measures 26 feet 6 inches in diameter. Above this are four other divisions, the last a delicately constructed lantern.

This was the last and greatest of the hundreds of structures designed by Le Brun and Sons. The head of this firm for years was Napoleon le Brun (1821–1901, b. Philadelphia, Pa.), who studied under Walter (chap. XXVIII). After twenty-five years as an architect in Philadelphia Napoleon le Brun moved to New York City, where his practice extended over about the same period. After his death the work of the firm was carried on by his sons, Michel M. and Pierre L., the designers of the Metropolitan Tower. Realizing they could never surpass this beautiful structure they selected the time of its completion for their retirement from active business.

Many honors were showered upon the Le Bruns, the most unusual being the banquet given them by the Metropolitan Life Insurance Company. This was the first time that an architect's efforts have been thus recognized by a client. They were also given a gold medal by the New York chapter of the American Institute of Architects for having completed the most noteworthy and creditable local work of the year.

CASS GILBERT

The tallest and most beautiful skyscraper is the Woolworth Building in New York City, completed in 1910. It "contains sixty stories, including those low ones which are used for the horizontal distribution of pipes, ducts, etc. The height of the building is 796 feet from the lowest point of the sidewalk to the top of the highest finial on the tower."[1] With the exception of the Eiffel Tower in Paris, which is 984 feet high, the Woolworth Building is still the tallest structure erected by man. The Book Tower now (1927) nearing completion in Detroit will surpass in height this building, the plan calling for eighty-five stories, while the Larkin Tower, to be built on 42d Street, New York City, is to be one hundred and ten stories and rise to a height of 1,208 feet. The Woolworth Building owes much of its charm to its perfection of scale. In one of his Scammon lectures[2] Mr. Hastings (chap. xxxi) says: "In building, all things are good in scale when they seem as large as they are." As an aid in designing to correct scale, he suggests having a sketch of a man drawn at the scale to be adopted at one side of the paper, because the human figure is for the architect the unit of measure. The Woolworth Building owes much of its beauty to the color and decoration of its surface (Plate ccxxiv).

In the four lowest stories stone is used on the exterior; above that is terra cotta of a delicate cream color, accentuated in places with darker tones. The decorations are based on the French flamboyant Gothic, which emphasizes the long vertical lines. Although the window leads are elaborately decorated in the manner peculiar to that style, the rugged corner shafts of the tower which extend from the base nearly to the top are the dominant lines when seen at a distance and give the structure a sturdy appearance that surprises one who has previously studied its almost lacelike decorations. The roofs, which are unusually interesting in shape, are the darkest color note and give to the ensemble just the accents it needs. As this

[1] This statement is taken from a letter written by Mr. Gilbert, the architect of the building. [2] See note p. 504.

stately structure is seen towering above all others, even in that district of many tall buildings, it reminds one of nothing so much as of an Easter lily in a garden of marigolds, phlox, and zinnias.

The architect of this building is Cass Gilbert (1859—, b. Zanesville, Ohio), who received his training largely in the Massachusetts Institute of Technology. He has traveled abroad extensively, but did not study in any school in Europe. He was one of the founders of the Architectural League of America, and has been its president. He was twice elected president of the American Institute of Architects and of the National Institute of Arts and Letters. In 1926 he was the president of the National Academy of Design.

Mr. Gilbert has designed many buildings exceptional in style and merit besides the skyscraper. Among his important libraries are those in Detroit and St. Louis. He designed the custom house, New York City, the Art Museum in St. Louis, as well as the state capitol buildings of Minnesota, Arkansas, and West Virginia.

Again, as when studying the works of McKim, Mead and White (chap. xxix), one marvels that an architect could design two structures so unlike and yet both so perfect as the capitol at St. Paul, Minn., and the Woolworth in New York City. Had Mr. Gilbert planned but these two he would be certain of lasting fame, for they are so adapted to their use, so excellent in structure, and withal so beautiful. Charles Caffin says that at a short distance the Woolworth Building "vies with medieval towers and spires in its splendid assertion of organic upward growth. Such a building supplies an uplift to the spirit."

HELMLE AND CORBETT

One of the most interesting of the skyscrapers is the Bush Terminal, an international sales building erected on West 42d Street, New York City, in 1918, to help, by applying principles of carefully planned coöperation, solve the traffic difficulties of Manhattan merchants and manufacturers.

Photograph by courtesy The Art Institute of Chicago

RAYMOND M. HOOD:
AMERICAN RADIATOR BUILDING,
NEW YORK
(Skyscraper)

Photograph by courtesy The Art Institute of Chicago

HELMLE AND CORBETT:
BUSH TERMINAL BUILDING,
NEW YORK
(Skyscraper)

PLATE CCXL

BENJAMIN WISTAR MORRIS:
THE CUNARD BUILDING, NEW YORK
(Skyscraper)

Copyright Brown Bros., New York

ARTHUR LOOMIS HARMON:
THE SHELTON HOTEL, NEW YORK
(Skyscraper)

Photograph by courtesy The Art Institute of Chicago

This beautiful structure, like the Woolworth, has a framework of steel and an exterior modeled after the Gothic style. It is thirty stories high, and was designed by Frank J. Helmle (1869—, b. Marietta, Ohio) and Harvey W. Corbett (1873—, b. San Francisco), who were business associates from 1912 to 1924. Among the other important buildings designed by them are the Dime Savings Bank, the Williamsburg Savings Bank, and the Sperry Building, all of Brooklyn, New York, and the George Washington Masonic National Memorial in Alexandria, Va.

After Mr. Corbett graduated from the University of California, he studied at the École des Beaux-Arts and in England and Italy. He was awarded the medal of honor of the New York chapter of the American Institute of Architects in 1908. Mr. Corbett is now associate and lecturer in the School of Architecture, Columbia University, and is on the Advisory Board of the School of Architecture at Princeton University.

BENJAMIN W. MORRIS, III

Of the other skyscrapers few, if any, are as beautiful both outside and inside as the Cunard Building, New York City, designed by Benjamin Wistar Morris, III (1870—, b. Portland, Ore.). This building, which was completed in 1921, is twenty-three stories high. The style of the structure is well described by a critic, who says: "It is Italian Renaissance . . . . influenced by the spirit of the institution he had set out to house. . . . . Gone is the empty gesture of adventitious ornament. This is indeed organic architecture. The façade holds you by its beauty, and at the same time it persuades you that it is the outward, visible sign of an inward interest, a good plan."

This building might not have been possible had not the masters of the past produced the baths and villas of ancient Rome, which served as inspiration for it; but one questions if even they could have conceived a building as well suited to its use and location. We rightly honor the masters of the past,

but they had no such problems to solve as confront the architects of the twentieth century.

Though he was born in the home of a western missionary, Mr. Morris was educated largely in the East, at St. Paul School, Concord, N. H., Trinity College, Conn., and at Columbia University, where he graduated in 1894. He then went to Paris, where for two years he studied at the École des Beaux-Arts. On his return to America he entered the office of Carrere and Hastings (chap. XXXI), where he worked on the competitive drawings for the New York Public Library. After being with this firm for four years, he went into partnership with Butler and Rodman, the firm being known as Morris, Butler, and Rodman; he next practiced alone for a time, then became associated with Christopher Grant La Farge (chap. XXXII), when for five years the firm was known as La Farge and Morris. Mr. Morris has practiced by himself since 1915.

Though a person of unusual ability and good judgment, or because of those qualities, Mr. Morris still consults with the firm Carrere and Hastings, and surrounds himself with the best talent that can be obtained. In the Cunard Building his co-workers were alumni from the American Academy in Rome, Mr. Winter, Mr. Faulkner (chap. XVII), and Mr. Gregory (chap. XXVII); Mr. Yellin (chap. II) also worked with them, each adding his part toward making that great building truly worthy. Mr. Morris has planned other structures of more than usual merit, among them being the Aetna, the Phoenix, and the Lincoln National Insurance buildings.

HOWELLS AND HOOD

An international prize contest of more than usual interest was held in 1922 to obtain a satisfactory plan for a building to house the *Chicago Tribune*. After the award was made, the plans submitted were shown in a number of cities; many people, therefore, had the opportunity to judge of their respective merits. The first prize of $50,000 was bestowed on the plan submitted by Howells and Hood, associate architects of

New York City. The building (Plate CCXXXVII) was completed in 1926, and the gold medal of the Architectural League of New York was bestowed on the architects that same year because of the excellence of the design.

John Mead Howells (1868—, b. Cambridge, Mass.) was educated at Harvard, where he graduated in 1890, and at the École des Beaux-Arts, Paris. He practices by himself in New York, and in the firm of Howells and Albertson in Seattle, Wash. He has designed and erected a number of buildings for Harvard, Yale, and Columbia universities, and business blocks in New York, San Francisco, Seattle, and other cities.

Raymond M. Hood (1881—, b. Pawtucket, R. I.) studied at Brown University, the Massachusetts Institute of Technology, and the École des Beaux-Arts, Paris. He also was one of the early students at the American Academy in Rome. In 1903 he returned to America and began the practice of his profession in New York City. He was one of the commission sent to Belgium in 1923 to establish the new University of Brussels. He is now a trustee and director of the Department of Architecture of the Beaux Arts Institute of Design, New York.

In discussing skyscrapers, Caffin wrote: "They embody the latest achievement of science and invention, and are adapted to the requirements of the place and time. They are complete, organic architectural structures . . . . architecture after a long period of revivals has recovered its creativeness."

THE ZONING LAW

What is known as the zoning law went into effect in New York City in 1917. This decrees that "the height to which a building may rise directly from the edge of the street depends on the width of the street on which it faces." The rest of the height is regulated by a line drawn from the center of the street to the top of that first wall. The city is divided into five zones, in which structures of varying height are allowed. It is restricted least in the Wall Street section and most in the uptown residential streets. This is resulting in structures which rise in

successive terraces to a vast height. Among the best examples of this new style of architecture is the Shelton Hotel, New York, designed by Arthur Loomis Harmon, and the Standard Oil Building, New York, designed by Carrere and Hastings (chap. xxxi) and Shreve, Lamb and Blake.

As to the effect which will be produced by an extensive use of this style John W. Vandercook says: "The New York of tomorrow gives promise of being a mighty city of terraced stone. It will be vast in height but its streets will no longer be canyons. The terraces left by each step will certainly be utilized. New York will be a city of hanging gardens surpassing Babylon in beauty and number. Its famed sky line will take on a new order and a new loveliness."

The impressions which the skyscrapers, so truly American, make on Europeans entirely unaccustomed to buildings of such height is interesting. Mr. T. F. Simon, a Czechoslovakian painter and etcher who was sketching in New York City in 1926, said: "Your buildings are eloquent. They speak to me of American character. They are daring, lofty, inspirational, as well as solid and practical. They are beautiful, full of fascination . . . . when a soft haze or fog descends they surpass anything known to the European." Dr. Hans Machowsky, director of the National Portrait Gallery, Berlin, says: "The skyscrapers with their setbacks are not only beautiful, they express your national character—there is in them strength and aspiration."

And so it is in the majestic symbol of the skyscraper that our architects have dramatized our country and our time.

CHAPTER XXXI

DOMESTIC AND OTHER ARCHITECTURE

FRENCH AND OTHER INFLUENCES: Carrere and Hastings—Platt—Emerson—Pope—Baum. ALUMNI AND OTHER STUDENTS OF THE AMERICAN ACADEMY IN ROME: Warren—Williams—Koyl—Smith—Carpenter—Kennedy—Chillman—Hough—Pope—Magonigle—Hood (chap. xxx)—Githens—Kirby—Bottomley—McGoodwin. REVIVAL OF THE GOTHIC: Cram, Goodhue and Ferguson.

CARRERE AND HASTINGS

Many of our American architects have studied at the École des Beaux-Arts and at other schools of Paris, but few of them have held themselves so closely to the French style of architecture as have Carrere and Hastings, who, because of "the variety of their work and extent of their influence," have been likened to McKim, Mead and White (chap. xxix).

Carrere and Hastings are of special interest to New Yorkers because they were the architects who won the commission for the New York Public Library on Fifth Avenue. They are also known to tourists in our sunny South, because they designed the Ponce de Leon and Alcazar hotels and two churches in Saint Augustine, Fla., the Jefferson Hotel in Richmond, Va., the Flagler residence at Palm Beach, and many other "show places" of the South. A careful study of the buildings designed by this firm brings genuine surprise, for, while most of them are based on the French style of architecture in which emphasis is placed on plan and fundamental principles of construction, they differ greatly, ranging from the most simple and dignified of structures to the most elaborate and airy, depending in each case upon the wishes of the owner or the use for which they are intended. To realize this difference one has but to compare the New York Public Library, so dignified and satisfying, with the beautiful but spectacular Ponce de Leon Hotel.

The ability of this firm to introduce the festive note into their designs has admirably fitted them for the important work they have done for our expositions. Yet it is not for this type of building that they will longest be remembered, but for their more dignified conceptions and the part they have had in improving the domestic architecture of America. Their chief contribution to this class of construction was to bring to America the influence of the eighteenth century domestic architecture of France. The homes designed by Carrere and Hastings are built on plans as true as those for more pretentious buildings, but the environment and the comfort of the people who are to live in them are given most consideration.

Improvement of the domestic architecture of America, which had sadly deteriorated in the seventies and eighties, was begun by Carrere and Hastings, but others joined with them until, as Dr. Cram (chap. xxxii) says, "from every point of view the development of house-building in this country is a matter for congratulation. . . . . What has happened here during the last twenty years in the redemption of public architecture, in the educational work, in the perfection of our own peculiar and significant style in the commercial field, even in church building . . . . is sufficiently admirable, but there is something about the private houses now being built that in reality and propriety and finesse seems to outdistance all the rest."

He recognizes, as do all who make a study of our architecture, that most of it "is an art imposed from without, not developed from within," but, instead of chiding the architect, he says: "At least he must be praised that he has given a visible and welcome joy to life." He then adds: "I question whether there is not a more real sincerity in the case of domestic architecture. I do not mean so much in the great houses . . . . but in the houses of moderate size that in spite of the fantastic cost of building seem to be almost flooding the country, and to represent better than anything else the inner and real character of American civilization . . . . from Boston, New York, and Philadelphia it has made its way West. . . . . Chicago,

San Francisco, and Los Angeles were the great centers added to the eastern trio. . . . . Florida and Texas have become notable areas of operation where northern and western architects have wrought great things." No attempt is made to impose one particular style on the people of these different sections of our country; instead, the manner of building most nearly native to the place is emphasized. For example, colonial in the East and the Spanish and pueblo styles in the Southwest.

The merit of Carrere and Hastings' personal contribution to domestic architecture can be judged by Mr. Hastings' own house at Port Washington, L. I., so unostentatious and homelike; by the more pretentious residences of E. C. Benedict, Greenwich, Conn.; of C. Ledyard Blair, Peapack, N. J.; and of Murry Guggenheim at Elberon, N. J., which was given the gold medal of the New York chapter of the American Institute of Architects in 1903. In the plans for each of the residences mentioned, the architects also gave much attention to the layout of the landscape surrounding the buildings, all being brought into perfect harmony.

Among the city residences designed by this firm, that of Mrs. R. H. Townsend, Washington, D. C., and those of Dr. Christian Herter and Mr. H. T. Sloane, New York City, are of special interest, not alone because of their individual merit but also because they harmonize perfectly with surrounding buildings. Carrere and Hastings were among the first of our architects to give attention to the effect of a structure in the block in which it was to be erected. Of their public buildings, mention must be made of the Cleveland Trust Company Building, Cleveland, and the city hall, Paterson, N. J., which, although not so large or so beautiful, reminds one of the city hall, New York, built so many years before. Carrere and Hastings designed the McKinley monument, unveiled in Buffalo N. Y., in 1903, a tall, plain shaft with great lions modeled by Proctor (chap. XXIV) at its base, and the pedestal for the equestrian statue of Lafayette by Bartlett (chap. XXII) which was presented to France by American school children and

erected in Place du Carrousel, Paris, in 1899. The building erected at Washington for the Senate offices was also designed by Carrere and Hastings. This firm, which was founded in 1884, was the result of a friendship which developed at the École des Beaux-Arts in Paris. Though the senior member is no longer living, the firm name remains the same, and Mr. Hastings and his present associates are working along the original lines.

John M. Carrere (1858–1911, b. Rio de Janeiro, Brazil) was a citizen of the United States, although he was born in South America and was educated largely in Switzerland and France. His father was a native of this country, having descended from a French family which settled in Baltimore about the time of the Revolutionary War.

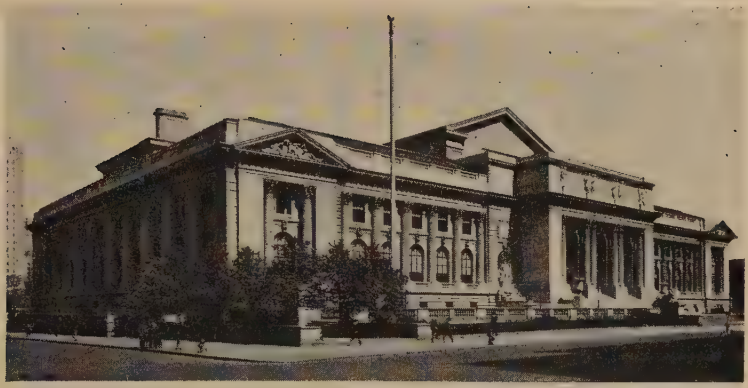
Carrere's death was caused by an accident just before the completion of the New York Public Library, and it was in that building his body lay in state.

After Thomas Hastings (1860—, b. New York City) was graduated from the École des Beaux-Arts and had returned to America, both he and Carrere spent two years in the office of McKim, Mead and White (chap. xxix). In one of the Scammon lectures[1] which Mr. Hastings delivered in the Art Institute of Chicago, in 1915, he inadvertently told some of the secrets of his own success. He said: "Mere work never made an artist; a great work was never produced without great working." "A man can never be a great artist without great industry. . . . . A man may think that he must wait for a so-called inspiration, but a real artist will find something to do for every hour and leave inspiration to take care of itself. Inspiration will come oftener and with greater power when the artist works without waiting for it."

CHARLES A. PLATT

Though Charles A. Platt (1861—, b. New York City) is perhaps best known to the public as the designer of the Freer Gallery of Art in Washington, he is another of our architects

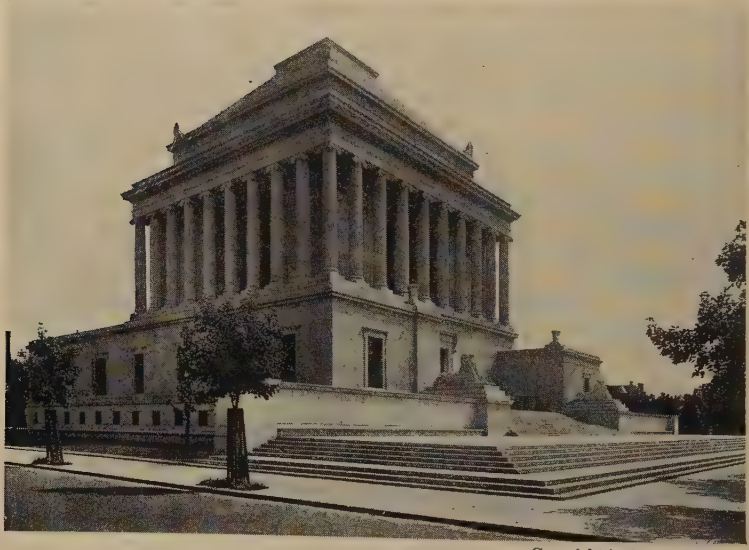
[1]The Scammon Lectureship was established in 1901 by the gift left to the Art Institute of Chicago by Maria Sheldon Scammon.



CARRERE AND HASTINGS: THE NEW YORK PUBLIC LIBRARY, NEW YORK CITY
(French Influence)

CARRERE AND HASTINGS: PONCE DE LEON HOTEL, SAINT AUGUSTINE, FLA.
(French Influence)

CHARLES A. PLATT: FREER GALLERY OF ART,
WASHINGTON, D. C.



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JOHN RUSSELL POPE: SCOTTISH RITE TEMPLE,
WASHINGTON, D. C.

who has done much to improve domestic architecture in America. From his own home in Cornish, N. H., to the "Manor House" at Glen Cove, Long Island, the houses he has designed have been notable for one thing—good taste. This may be accounted for in some measure, perhaps, by the fact that his mother was a Cheney, the family which has so raised the standard of American silk manufacture (chap. II).

On studying Mr. Platt's houses carefully, one detects in some of them the French influence and in others the Italian or the classic influence; but the general impression given by them is not as an example of style but just of a house in which one would like to live "forever and a day," just an ideal American home.

For the Freer Gallery, Mr. Platt received his inspiration from the Florentine architects of the Renaissance. In it the eighteen separate galleries and the Peacock Room (chap. VII) are built about a garden court where a fountain plays and live peacocks strut about on occasion. The money for the erection of this gallery, and the wealth of Oriental and American art which it contains, were given to the nation by Charles L. Freer of Detroit in 1906; rather, it was sold to the nation for $1.00, for our country does not accept gifts. The building was in process of construction at the time of Freer's death, and was completed and open to the public in 1923. The Freer Gallery is so exactly suited to its use that when it was decided to have plans drawn for a new national gallery, Mr. Platt was selected as the architect.

After becoming acquainted with Mr. Platt's unusual achievements as an architect, it is a surprise to learn that when he was a young man his entire interest lay in painting and etching. He studied in New York and in Paris and exhibited in both countries, where his work was recognized as possessing unusual merit. On his return from Paris in 1887 he became interested in landscape gardening through a younger brother who was specializing in that art. Together they went to Europe where they studied, photographed, and painted the gardens of many countries. Soon after their return to America, the brother

died and for a time Mr. Charles Platt combined his brother's work with his own, a combination of duties which seemed to lead him naturally to architecture. He has planned one or two skyscrapers and a few other business blocks, but it is as a designer of art galleries and country homes with the lawns and gardens that surround them that he is best known. Mr. Cortissoz says: "He is all taste, and his work from beginning to end has been remarkable for its fitness and restraint."

WILLIAM EMERSON

Another architect who is doing much to improve the housing conditions of people of moderate means is William Emerson (1873—, b. New York City). Instead of designing small country houses, however, he is most interested in modern tenements in our great cities. His plan for North River homes, New York City, is especially interesting. Mr. Emerson graduated from Harvard in 1895, and studied architecture at Columbia and at the École des Beaux-Arts. Since 1919 he has been head of the Department of Architecture in the Massachusetts Institute of Technology.

JOHN RUSSELL POPE

Until about a hundred years ago, houses for domestic use were built for classes instead of for individuals; the wealthy lived in one type of house and the poor in another. Studying the personal taste of the owner of the house whose home it is to become is a comparatively new idea, but one which is now given much consideration. An architect must not only be skilled in designing but must have human sympathy and an insight into human needs. Such an architect is John Russell Pope (1874—, b. New York City), best known as the designer of the Scottish Rite Temple, Washington, D. C., that interesting building with its thirty-three Ionic columns, each thirty-three feet high, symbolic of the thirty-three degrees of Masonry.

After studying for a time at the College of the City of New York and in the office of McKim, Mead and White (chap. XXIX),

Mr. Pope went to Columbia, where he won the Schermerhorn traveling fellowship for 1896. He then spent some time in the American Academy in Rome (chap. XVII) and later studied at the École des Beaux Arts in Paris. On his return to America in 1900 he opened an office of his own. Because of his excellent taste and thorough training, he, like Mr. Platt, is able to dispense with both landscape architects and interior decorators, looking after all the plans himself, and thus bringing everything into perfect harmony.

Among the most beautiful residences and grounds which Mr. Pope has planned are those of Mrs. W. K. Vanderbilt, Jr., Mrs. Arthur Scott Burden, Mrs. Marshall Field, and Levi P. Morton; that of Hon. John McLean, which is spoken of as "a brilliant example of brick work"; and Mrs. Hitt's house in Washington, D. C., said by some critics to be the "most successful American dwelling set in a city." In it Mr. Pope has used the delicate Adam style so successfully that Herbert Croly says he has "improved on the originals." Mr. Pope had charge of the improvements at Lincoln Farm, Hodgenville, Ky. He has drawn plans for the future growth of Yale University, and the plans drawn by him and Mr. Baum, associate architect, for the improvement and development of the buildings of Syrcause University were accepted in 1927. Pope and Baum also designed Memorial Hospital, Syracuse, N. Y., the corner stone of which was laid in June, 1927. Mr. Pope is truly a man of many accomplishments, but, unlike the mythical "Jack of all trades," he is master of all.

DWIGHT JAMES BAUM

Dwight James Baum (1886—, b. Little Falls, N. Y.), mentioned in the foregoing paragraph as being associated with Mr. Pope, graduated from the Architectural Department of the College of Fine Arts, Syracuse University, in 1909. Though he has designed many large residences he is especially successful in designing small houses, many of which show his appreciation of the early American type of architecture. Simplicity is

the keynote of all his work, and he prefers clear white pine to the more expensive woods. The beautiful workmanship found in some of his interiors brings to mind that done by McIntire (chap. XXVIII). Among his designs of special merit are those of the residences of Mr. R. L. Bates, Kew Gardens, Long Island, in a style known as the "salt box"; of Mrs. Fayette Baum, Syracuse, N. Y.; and of his own at "Fieldston," New York City.

Mr. Baum was awarded the gold medal of the New York Architectural League in 1923. He is the youngest man to be given this great honor, and one of a few to receive it on designs for country houses.

ALUMNI AND OTHER STUDENTS OF THE AMERICAN ACADEMY IN ROME

It takes much longer to gain recognition as an architect than as a painter or sculptor, for these may early produce and exhibit under their own names, and thus, as we have seen, quickly gain honors and commissions. The architect, on the other hand, must have thorough training. Years of experience in an architectural office are also necessary to gain practical knowledge regarding the business and engineering phases of the professions and while there he is only an apprentice or assistant and gets no credit in his own name for the work he does. Even after having gained that knowledge and experience he is handicapped for years unless he also has social contacts and financial standing and backing to aid him in securing commissions. As this requires time, years usually intervene in the life of an architect between the completion of his formal studies and the day he finally "arrives."

The first architect to win a scholarship in the American Academy in Rome (chap. XVII) was H. E. Warren, who returned to America in 1910. He is now in the firm of Jallado, Lindsay and Warren, and is doing good work. This firm designed the International House, New York City, and has planned many churches, schools, and Y.M.C.A. buildings. Among others of

the Academy alumni is E. I. Williams, who taught for some years and is now an associate in the department of architecture at Columbia and practicing by himself. He designed the War Memorial at Rutherford, N. J., and the residence of G. A. Fuller at Huntington, Long Island. G. S. Koyl and J. K. Smith are "making good" with the firm of McKim, Mead and White (chap. xxix). K. E. Carpenter and R. M. Kennedy are getting their start in California. J. H. Chillman, Jr., teaches architecture at Rice Institute, Texas, and W. J. H. Hough is with Mr. Cret.

As the Academy appointed no fellows during the first twelve years of its existence, but instead admitted holders of other traveling fellowships, its early influence can be judged best by noting the career of some of these older men, among whom are H. Van Buren Magonigle, the first student admitted to the Academy (1894), and John Russell Pope. Among important designs by Mr. Magonigle is the McKinley Memorial, Canton, Ohio; he also is a well-known writer on art subjects, and in 1924 published a book on *The Nature, Practice, and History of Art.* Among others of the Academy Students who are becoming noted for their architectural work are R. M. Hood (chap. xxx), A. M. Githens, W. B. Kirby, W. L. Bottomley, and R. R. McGoodwin.

REVIVAL OF THE GOTHIC

CRAM, GOODHUE AND FERGUSON

The architectural firm which has exerted the greatest influence on church architecture in America during the past twenty-five years is, without doubt, Cram, Goodhue and Ferguson. Although the type for which they are best known is the Gothic, they have not confined themselves to this style, as some of their churches testify. Critics are agreed, however, that the best Gothic structures erected in America were designed by this firm, or later by either Cram or Goodhue.

Dr. Cram's interest in this style of construction has become almost his religion. In *The Gothic Quest* he quotes Mr. Moore

as saying that the Gothic style is the greatest single achievement in architecture in the history of the world, and adds: "I believe it is more than this, no less indeed than one of the most marvelous products of the mind of man in all times, all countries, all categories. It was absolute architecture raised to the level of eternal law. . . . . The monks and masons of France simply harnessed the forces of nature, bound them in subjection to almost superhuman intelligence, formulated therefrom a scientific proposition in absolute law, and then vivified the whole magical fabric with the breath of supreme beauty and the inspiration of Divine worship." Since Dr. Cram feels in this way about the Gothic style of architecture, one cannot wonder that it seems sacred to him, and that he believes real success in this type of church construction can come only to those who work devoutly and reverently.

Dr. Cram also believes that art must be expressive of the spirit of the time. He says the architects now are in somewhat the position of the boy who wished to leap a narrow stream. Instead of trying to cross it with a bound from his standing position at its edge, he retraced his steps, got a running start, and then cleared it. He adds: "We are getting our running start; we are retracing our steps to the great Christian Middle Ages, not that there we may remain, but that we may achieve an adequate point of departure; what follows must take care of itself."

Regarding the revival of an old style, Mr. Cret (chap. xxxii) says: "An architecture dead for three or four hundred years cannot be resurrected. Civilization cannot efface the stamp of years. A return of Gothic art presupposes a revolution to conditions of modern production. Gothic architecture was an art of craftsmen. This is understood by leaders of the school both here and abroad. Instead of returning to the forms of the thirteenth and fourteenth centuries, the architects must aim at evolution and endeavor to adapt their forms to modern life, rather than blame customers for not accommodating themselves to forms of the past." Architecture, even

more than the other arts, should be true to the time and the needs of the people for whom it is constructed.

Among the great achievements of Cram, Goodhue, and Ferguson are the buildings for the United States Military Academy, West Point, N. Y. These are massive structures, most of them brick, with freestone used sparingly. They are perfectly adapted to their uses and in harmony with their location and the surrounding structures. There are the cavalry and artillery barracks and stables, the gunshed, post exchange, and the officers' quarters. Most impressive of all is the chapel, built entirely of roughly hewn stone, which, by its position and its beauty, dominates the group. With its powerful turrets, massive tower, and large window spaces, it is indeed, as Montgomery Schuyler says, "one of the most notable achievements of the early twentieth century in church building in America, or for that matter in Europe. It fitly crowns and culminates an architectural assemblage which marks most signally the reëntry of Gothic into secular architecture, and inspires in many the hope that it has come to stay."

Among the many churches which this firm has designed, few are as satisfying as Calvary Church, Pittsburgh, where simplicity, strength, and power are, as usual, the dominant characteristics, but the effect is more friendly and less stern than that felt in many church edifices. It is, indeed, a place which invites the passer-by to enter for meditation, rest, and worship.

Cram, Goodhue, and Ferguson have designed a number of buildings for Princeton, Wellesley, Williams, and other universities and colleges in many parts of this country; most of these buildings show the Gothic influence, but in the Administrative Building of Rice Institute, Houston, Texas, they ventured into older and less traveled paths. There the Saracenic influence is most in evidence.

The personnel of this firm is of unusual interest for several reasons. All of the members received their technical training entirely in America, and although they worked together until 1914, each has kept his individual identity to a marked degree.

After Goodhue worked by himself his interests were largely in the West.

RALPH ADAMS CRAM

Ralph Adams Cram (1863—, b. Hampton Falls, N. H.) is quite as well known for his writings on architecture as for his own designs, notable as they are. Among his most convincing books are *The Gothic Quest* and *The Ministry of Art*, which consist largely of addresses which he has delivered at one time or another. He has also contributed to magazines many articles which have done much to interest and educate the public in architecture. In a number of the articles which he has recently written, he speaks of the great improvement in both taste and structural achievements which has been made in America during the last twenty years, apparently not realizing the part he himself has had in bringing about the changed conditions.

Dr. Cram has degrees from both Princeton and Yale universities. From 1914 to 1919 he was head of the Department of Architecture in the Massachusetts Institute of Technology. This appointment was much discussed at the time, for most of the other members of the staff are Beaux-Arts men.

For a number of years Dr. Cram was chairman of the Committee on Education of the American Institute of Architects. He is chairman of the planning board for the city of Boston and supervising architect of the plans for the Princeton buildings; he personally designed Campbell Hall and the Graduate College. The little Gothic chapel which he has erected on his estate in Sudbury, Mass., is also worthy of mention, not alone because of its beauty, but because much is revealed by the things with which a person chooses to live intimately.

BERTRAM GROSVENOR GOODHUE

While Dr. Cram has always most admired the type of Gothic known as the Early English, his partner, Bertram Grosvenor Goodhue (1869–1924, b. Pomfret, Conn.), cared most for the

Courtesy Department of Drawing, U. S. Military Academy. Dorr News Service, New York

CRAM, GOODHUE AND FERGUSON: CHAPEL, UNITED STATES MILITARY ACADEMY, WEST POINT, N. Y

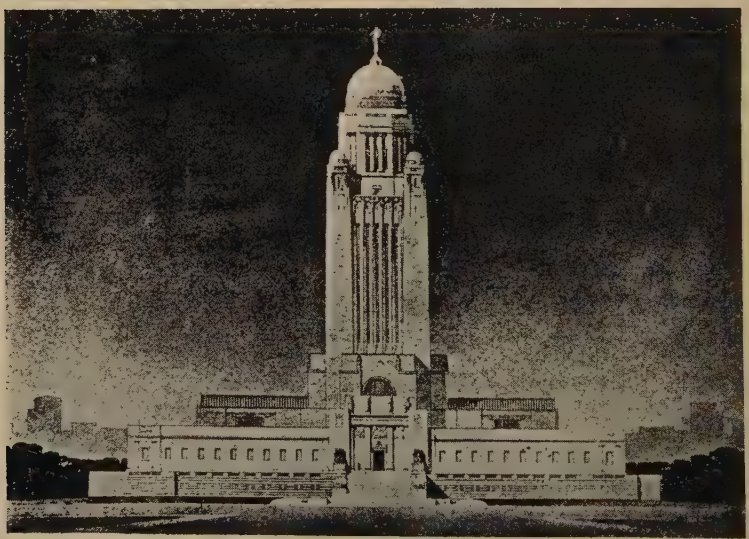
(Gothic Influence)

PLATE CCXLIV

CRAM, GOODHUE AND FERGUSON:
ST. THOMAS CHURCH, NEW YORK

(Completed in 1913 on the site of the former St. Thomas' Church designed by Upjohn [chap. XXIX])

Photograph by courtesy The Art Institute of Chicago



Photograph by courtesy The Art Institute of Chicago

BERTRAM GROSVENOR GOODHUE: STATE HOUSE, LINCOLN, NEBRASKA
(Architect's Design)

less austere style of a later period. After Goodhue had graduated from Trinity College and spent nearly seven years in the office of Renwick (chap. XXIX), he went into partnership with Cram.

Goodhue was advisory and consulting architect of buildings for the exposition held in San Diego, Calif., in 1915, and he personally planned the California and Fine Arts buildings and the bridge which connects them. As these are permanent structures, they are fitting memorials not only of that dream city of which they were a part, but also of the great architect and genial man in whose fertile mind the beauties of that exposition were conceived. One of his last great achievements was the new capitol building for the state of Nebraska, but he is most appreciated in the West for the many attractive, homelike residences which he designed, because he adapted them so perfectly to the people for whom they were built and the locations for which they were planned.

FRANK WILLIAM FERGUSON

The third member of the firm, Frank William Ferguson (1861—, b. Portsmouth, N. H.), seems to have held much the same position in the firm of Cram, Goodhue and Ferguson as that held by Mead in the firm of McKim, Mead and White, a sort of balance wheel, less conspicuous, perhaps, but no less necessary than the other two, Mr. Ferguson's skill in engineering being quite as marked as Cram's and Goodhue's skill in designing.

It is generally conceded by critics that no achievement of the firm of Cram, Goodhue, and Ferguson, or of any one of its members when working independently, has surpassed St. Thomas' Church, New York, which was their final work as a firm. Speaking of this beautiful structure, Montgomery Schuyler says: "There is no reason why a worker in Gothic should feel himself any more constrained or limited by the trammels of the style . . . . than there is why a writer should find himself hampered by the necessity of expressing himself

in the English language. He should be free to work as he feels." "There is one expression of early Gothic and another of late, either of which is well worth doing. But is there not some golden mean of Gothic, neither visibly 'early' nor palpably 'late,' some 'pause of the star,' as Ruskin has it, which makes perfection? . . . . One feels there is . . . . and that the architects, Cram, Goodhue, and Ferguson, have produced it in the church of St. Thomas." Mr. Schuyler then queries: "Is it early Gothic or is it late? Is it French or is it English?" Being unable to answer those questions, he happily names it "normal Gothic" and pronounces it a masterpiece. Let us think of this firm, then, as designers of "normal Gothic," inspired, indeed, by the English or the flamboyant, yet a twentieth-century product adapted to twentieth-century needs and tastes.

Cram and Ferguson are now (1927) perfecting the plans and supervising the construction of the Cathedral of St. John the Divine (Plate CCXLV), New York City, and they are consulting architects for the Cathedral of St. Peter and St. Paul (Plate CCXLV), Washington, D. C., both of which are discussed in chapter XXXII.

CHAPTER XXXII

BUILDINGS OF OUTSTANDING INDIVIDUALITY

THE STRUCTURES AND THEIR DESIGNERS. CATHEDRAL OF ST. JOHN THE DIVINE: Heins and La Farge—Cram and Ferguson (chap. XXXI). CATHEDRAL OF ST. PETER AND ST. PAUL: Bodley and Vaughan—Frohman, Robb and Little—Cram and Ferguson. LIBRARY OF CONGRESS: Smithmeyer and Pelz—The Caseys—Green. PAN-AMERICAN UNION BUILDING: Kelsey and Cret. LINCOLN MEMORIAL: Bacon. FINAL RECOGNITION AND OUTLOOK.

CATHEDRAL OF ST. JOHN THE DIVINE

The Cathedral of St. John the Divine, Morningside Heights, New York City, is the largest church edifice which up to the present time has been undertaken in America. If erected according to present plans, it will rank fourth in size among the cathedrals of the world.

GEORGE LEWIS HEINS

The original design for the cathedral, accepted in 1891, was submitted by Heins and La Farge in competition with sixty other architects. In that design the plans for the exterior showed the influence of the French Romanesque style, while the Byzantine predominated in the plans for the interior. The senior member of the winning firm, George Lewis Heins (1860–1907, b. Philadelphia), graduated at the Massachusetts Institute of Technology in 1882. After serving an apprenticeship of two years in an architect's office in St. Paul, he returned to New York in 1886 and went into partnership with his classmate, Christopher Grant La Farge, whose sister he married.

Heins made an extensive study of European cathedrals and came to be recognized as an authority on church architecture. Among the many church structures designed by

this firm are the Fourth Presbyterian in New York City, St. Matthews in Washington, D. C., St. Paul's Church and parish house in Rochester, N. Y., and the chapel and parish house, Geneseo, N. Y.

Roosevelt appointed Heins state architect in 1899; he was also consulting architect for the Rapid Transit Commission.

CHRISTOPHER GRANT LA FARGE

The other member of the firm of Heins and La Farge was Christopher Grant La Farge (1862—, b. Newport, R. I.), son of the painter, John La Farge (chap. v). Christopher Grant La Farge, like Heins, received his architectural training in the Massachusetts Institute of Technology. He then entered the office of H. H. Richardson (chap. xxix), whose influence can be plainly seen in the Cathedral design, especially in the great central tower. After the death of Heins, Mr. La Farge went into partnership with Mr. Morris (chap. xxx), but since 1915 Mr. La Farge has worked alone.

As the cathedral trustees were never satisfied with the idea of combining the Romanesque and Byzantine styles, they had the architects re-work the plans a number of times, but they never succeeded in bringing the structure into harmony; the most pronounced discrepancies are felt in the upper part of the choir. The contract between the cathedral trustees and Heins and La Farge expired at Heins's death in 1907, when work on the cathedral was practically suspended. In 1911, Dr. Cram (chap. xxxi), who had been appointed architect of the cathedral, was asked to prepare a new design for the nave, crossing, and transepts in the French Gothic style. Dr. Alfred Hamlin, who for years prior to his death in 1926 was professor of architecture in Columbia University, says: "The solution of these various problems is a remarkable achievement, and the sixteen years during which Dr. Cram has been studying them seem none too long a period when one comes to grasp the magnitude of the task and remembers the extensive and varied general practice in which the architect has been engaged during

that time. . . . . As compared with both Milan and Seville, the composition of Dr. Cram's nave interior is a better design both in proportion and detail, while in structural organization it is more original, more daring, and more logically worked out. . . . . it is perhaps in these respects superior to any medieval cathedral."

Later in this article, which was published by the cathedral trustees, Dr. Hamlin says: "The designs for the central features—the crossing with its internal vault, lantern, and crowning spire—are still confusedly tentative. They involve questions both of architectural treatment and of structural engineering so nearly unprecedented in scale and difficulty that the trustees and architect alike agree that further discussion and study will be necessary to reach a final conclusion. The amount of labor and study already bestowed upon this part of the cathedral, the drawings made, the tentative schemes worked out, and in spite of the time, expense, and thought involved in their study, finally abandoned, would probably amaze anyone not familiar with the nature of such problems. . . . . The achievement to date [1924] gives brilliant promise of future accomplishment."

According to Dr. Cram's plans, there will be two massive towers at the west front and five arched entrances instead of the usual three. The proposal for the construction of two central spires, favored for some time, has been abandoned for the original plan of one spire of great height and beauty.

No work on the cathedral proper, with the exception of interior memorials, was done from the time of the World War until 1925. A campaign to raise fifteen million dollars to complete the cathedral was begun in January, 1925. Since then the work has been pushed, and it is expected that it will continue uninterrupted until the entire structure is completed.

CATHEDRAL OF ST. PETER AND ST. PAUL

Another great cathedral, that of St. Peter and St. Paul, is being erected in Washington on Mount St. Alban, the highest

elevation in the city. When finished, its roof line will be about on a level with the top of Washington Monument. Years ago, Washington dreamed of a great church of "no particular denomination or sect" that should one day be built in the capital city. Although Episcopal instead of undenominational, this cathedral, already known as the "National Cathedral," is in most respects Washington's dream come true. It was hoped that in time it would become the final resting place of many of our distinguished dead, an American Westminster Abbey. That hope is already being realized, for here rest the remains of Woodrow Wilson and Admiral Dewey, and behind the altar is the angel-guarded tomb of Bishop Satterlee.

The foundation for this cathedral, construction of which was begun in 1907, contains stones from the fields of Bethlehem, and the baptismal font, large enough for immersion, is paved with stones from the Damascus ford of the Jordan, where Christ was baptized.

The architects who drew the original plan for this cathedral, George F. Bodley of London and Henry Vaughan of Boston, both were looked upon as authorities on Gothic architecture. At their death, Frohman, Robb and Little of Boston were appointed architects of the cathedral, with Cram and Ferguson (chap. xxxi) as consulting architects. Some changes in the original plan have been made, but it is still being followed quite closely.

LIBRARY OF CONGRESS

Even the great cathedrals have not been given more careful consideration and study by the architects who planned them than has the Library of Congress, which was completed in Washington, D. C., in 1897.

The first competition for this commission was held in 1873. The plan submitted by Smithmeyer and Pelz was approved, but instead of being final it started what architects call a "running competition," when many entered the race. During the following years, when first one and then another faction in

Congress was in control, Smithmeyer and Pelz went on perfecting their plans. The great reading room was not thought of until 1878, after Smithmeyer had again been in Europe to study libraries. The plan for a room to accommodate three hundred readers was then designed.

In 1886 Congress again accepted the Smithmeyer and Pelz plan, but even that decision was not final, for two years later it reversed that action and directed General Casey, chief of engineers of the army, to draw up new plans and take entire charge of the erection of the building, the cost of which was not to exceed $7,000,000.

Instead of making new plans, however, General Casey wisely retained Pelz, and together they made alterations in those made by Smithmeyer and Pelz until the cost was brought within the amount of the appropriation. As soon as the architectural work was completed, Pelz was dismissed, and Edward Casey, son of General Casey, was appointed director of the adornment of the building, which position he held until its completion.

General Casey's unusual ability for his task was recognized all through the construction, but especially so when the great building was finished at exactly the time promised and with $140,000 of the appropriation still in the treasury. The work of the last few months, after the death of General Casey, was carried on by his assistant. Colonel Bernard R. Green, to whom much credit is also due.

This largest and finest library building in the world is based on the style of the Italian Renaissance. The exterior of the structure is of New Hampshire granite and it is surmounted by a dome of copper heavily gilded; this is terminated by a golden torch typifying learning.

The interior of the building is light and joyous in color. The ceilings are of beautifully colored mosaics into which are set name tablets bringing to mind people of great achievements, while the walls are decorated with many murals illustrating thoughts or phases of life worthy of being immortalized. The

decorations are entirely the work of American painters and sculptors, most of whom are mentioned in this book together with a discussion of their work for the library. This work is not of equal excellence but, taken as a whole, the Library of Congress is one of the most beautiful and artistic public buildings in this country; indeed, it is an achievement of which Americans are justly proud.

SMITHMEYER AND PELZ

Of the architects individually, John L. Smithmeyer (1832–1908, b. Vienna, Austria) was brought to this country when a lad of sixteen, received most of his architectural training in Chicago, then lived for a time in Indianapolis. After the Civil War he was appointed superintendent of construction of government buildings in the South. He then went to live in Washington, where he and Pelz became associated. Paul Johannes Pelz (1841–1918, b. Seitendorf, Silesia, Germany) also came to America when he was sixteen years of age. He gained his architectural training largely in the office of Detlef Lienau, New York City. Pelz was connected with the United States Lighthouse Board for a number of years, and during that time planned many lighthouses. He also designed the Chamberlin Hotel, Old Point Comfort, Va.

THE CASEYS

Thomas Lincoln Casey (1831–96, b. Sacketts Harbor, N. Y.) graduated at West Point in 1852. He was appointed chief of engineers and brigadier-general in 1888, when he was superintendent of buildings and grounds in the District of Columbia. He had charge of the construction of the Potomac Aqueduct and the completion of the Washington Monument. His son, Edward Pearce Casey (1864—, b. Portland, Me.), who was given charge of the decorating of the Library of Congress, was educated at Columbia University and at the École des Beaux-Arts, Paris. He was one of the prize winners in the New York City Hall competition in 1893, and was the architect who

Courtesy of the Committee for Completing the Cathedral of St. John the Divine

GEORGE LEWIS HEINS, CHRISTOPHER GRANT LA FARGE, RALPH ADAMS CRAM: CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK

(From the Architect's Drawing)

Courtesy National Cathedral Foundation, Washington, D. C.

GEORGE F. BODLEY, HENRY VAUGHAN; FROHMAN, ROBB AND LITTLE; RALPH ADAMS CRAM, FRANK WILLIAM FERGUSON: CATHEDRAL OF ST. PETER AND ST. PAUL, WASHINGTON, D. C.

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(Night View of the Completed Apse)

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ALBERT KELSEY, PAUL P. CRET: PAN AMERICAN UNION BUILDING

"HALL OF THE AMERICAS," PAN AMERICAN UNION BUILDING

HENRY BACON: THE LINCOLN MEMORIAL. WASHINGTON, D. C.

worked with Shrady (chap. xxvi) on the Grant Memorial, Washington, D. C.

PAN AMERICAN UNION BUILDING

Another building which everyone visits when he goes to Washington is the Pan American Union, building erected as a meeting place for the people of the twenty-one American republics to promote acquaintance and understanding among them. The idea of such a building was conceived by Andrew Carnegie, who bore three-fourths of the expense of its construction. He believed that most wars were caused by misunderstandings, and could be avoided by an early and friendly discussion of the difficulties.

When competitive plans for this building were submitted by architects, seventy-eight were of such excellence that they were given careful consideration by the committee, which consisted of Elihu Root, then secretary of state, and two representatives from Latin America. The commission was finally awarded to Albert Kelsey and Paul P. Cret. The exterior of the building is of Georgian marble, the style which is sometimes called "Mediterranean Renaissance," being a mingling of the architectural styles developed in Italy, France, and Spain during the time of the Renaissance. This style is suited to the climate of Washington and is in harmony with that of the surrounding buildings. The interior shows the influence of the style often seen in Central and South America, the rooms being grouped about a "patio" where are tropical plants and birds and a tinkling fountain, all protected during severe winter weather by a sliding glass roof. Thus even in the design is suggested that happy union of the Americas which was Carnegie's dream.

That the decorations also might be appropriate, Mr. Kelsey went to Yucatan, the heart of Mayan culture, to acquaint himself with the civilization and monuments of that ancient people. He says: "Neither London nor New York, even with their structures at their best, could possibly evoke such awe-inspiring feelings as these mighty ruins," and adds: "There is no

architecture in the world at once so highly conventionalized and so replete with meaning." Because the serpent was considered superhuman and worshiped by the Mayans, it is the chief motif in most of their designs. The influence of Mr. Kelsey's trip is found chiefly in the figures and fence in the Aztec sunken garden, just back of the Pan American Union building, where the designs are more appreciated after their significance is understood. The building was completed in 1910, and the garden with its unusual decorations a few years later.

Albert Kelsey (1870—, b. St. Louis, Mo.) was educated at the University of Pennsylvania, where he won the traveling scholarship which enabled him to study in Paris, 1897–98. He is now one of the committee of experts for the construction of Philadelphia's Parkway, and is to remain in charge of the building and grounds of the Pan American Union.

Others of Mr. Kelsey's unusual conceptions are found at Carson College, a home for orphan girls at Flowertown near Philadelphia. Here, indeed, is found "picture-book architecture," for birds and flowers, pussy cats and elfish figures are used most effectively in the sculptural decorations. Each cottage is named after the flower which is used as the chief motif of the decoration; sometimes, as on Cornflower Cottage, flowers and Mother Goose characters are combined in the decorations. This is an interesting experiment in architecture which is greatly enjoyed by the fortunate unfortunates who live there.

Paul Philippe Cret (1876—, b. Lyon, France) received his technical training at the École des Beaux-Arts, Paris. In 1903 he became professor of design at the University of Pennsylvania. He designed the Valley Forge Memorial Arch in Philadelphia and aided in planning the public library of Indianapolis, Ind. Mr. Cret and Mr. Kelsey have not been associated in practice except in the plans for the Pan American Union building.

THE LINCOLN MEMORIAL

The most imposing of all American memorials is that erected in Washington, D. C., to the memory of Abraham Lincoln.

For a time it was undecided in what part of Washington this memorial should be placed. To aid in that decision, the committee in charge asked Henry Bacon to study the suggested site in Potomac Park, and to prepare designs for a memorial to be erected there. They also asked John Russell Pope (chap. xxxi) to study and submit designs for two other sites, one on the grounds of the Soldiers' Home and the other on Sixteenth Street. The site in Potomac Park and Bacon's plans were approved in 1912 and the building was completed in 1923.

In submitting his design, Bacon said: "From the beginning of my study I believed that this memorial of Abraham Lincoln should be composed of four features—a statue of the man, a memorial of his Gettysburg speech, a memorial of his second inaugural address, and a symbol of the union of the United States—which he stated it was his paramount object to save—and which he did save."

The design of the exterior is that of a Greek temple. Surrounding the walls which inclose the memorial is a Doric colonnade planned to symbolize the Union, each column representing a state—one for each of the thirty-six states existing at the time of Lincoln's death. On the walls above the colonnade are forty-eight memorial festoons, one for each state belonging to the Union when the memorial was erected. The portrait statue of Lincoln in the interior was modeled by Mr. French (chap. xx), and the mural decorations were painted by Mr. Guérin (chap. xiv).

HENRY BACON

Those who accomplish great things are usually even greater than their achievements; this was true of Henry Bacon (1866–1924, b. Watseka, Ill.), the architect of the Lincoln Memorial. Those who knew him best respected and loved him most. Mr. Guérin says: "I think that Henry Bacon was one of the greatest architectural designers of modern times . . . . and he was one of the most wonderful personalities I ever knew."

Neither Bacon's inheritance nor his training was especially unusual. His father was a civil engineer who moved to the Middle West from New England. Henry Bacon studied for a time in the University of Illinois, then entered the architectural office of Chamberlain and Wedden in Boston. In 1889 he won the Rotch traveling scholarship, which gave him two years of study in Italy and Greece. He spent a number of years in the office of McKim, Mead and White (chap. xxix). From 1897 to 1903 he was in partnership with James Brite; after that he was in business for himself.

The gold medal of the American Institute of Architects was bestowed on Bacon in 1923. The presentation was made by President Harding by torchlight at the Lincoln Memorial; the torches were borne by distinguished men. All of the American schools of architecture sent representatives to the ceremony, which was most beautiful and impressive.

Aymar Embury, II, himself an architect of note, says: "Bacon was a great man; nor was his greatness only in his work, but also in the way his work was done. No architect has ever studied his designs more carefully or been so unwilling to accept 'good enough' in place of 'the best that could be done with the material at hand,' which latter remark was used many times by Bacon." Elsewhere, Mr. Embury says that Bacon was entirely free from common doubts and fears and vanities.

Among the other important structures designed by Bacon are the public library at Paterson, N. J., and the general hospital at Waterbury, Conn. He was also the architect of many memorials designed by our great sculptors, such as the Trask Memorial, Saratoga, N. Y., and the Lafayette Memorial, Brooklyn, N. Y., both by Mr. French. Bacon also worked with Saint Gaudens (chap. xix) and with Niehaus and Bitter (chap. xxiii).

In order to appreciate the true greatness of the Lincoln Memorial one has but to compare its effect on the people who visit it with that produced by most other memorials, even by

that monument erected nearby to the memory of Washington. Seen at a distance that monument is satisfying, but within it there is nothing to center the attention of visitors or to make them thoughtful and reverent. They crowd and jostle one another as they enter and leave the elevator; they talk and laugh loudly, quite unmindful of the great man to whose memory the structure was erected.

In the Lincoln Memorial all is different. There is plenty of space for the crowds who daily visit it; few speak aloud, no one laughs. Nearly everyone reads the immortal addresses carved with such skill on the side walls. Each then studies the statue to decide which view seems to him most true to his ideal of Lincoln, and when he finds it he stands and gazes long and reverently. One cannot visit this place without realizing that it is "not a memorial to a hero who is dead, but to one who lives in the heart of a nation." As it stands there between river and lagoon it is, indeed, a rare gem in a perfect setting; it inspires both reverence and aspiration and is a fitting tribute to Abraham Lincoln.

FINAL RECOGNITION AND OUTLOOK

The more carefully we study the buildings which have been erected in the United States during recent years, the more we appreciate the skill and taste of our architects. Their problems are more complex and difficult than those which confronted the builders of any other country or time, but they are being met and solved in a manner which makes one proud of American architects.

Few American architects have striven for the spectacular. For years each new step has been taken thoughtfully and cautiously with complete knowledge of the achievements of the past, and of the work being done by present-day builders in other countries.

The achievements of our architects have been chiefly along three lines; first, the perfecting of space relations; second, the adaptation of old ideas to modern needs; and, third, the meeting

of unprecedented economic conditions—and all with such engineering and artistic skill that today Americans hold an envied place among the architects of the entire world.

No one style predominates, but the work of each of our great architects "is contributing something to the mysterious alembic we are brewing, and all we hope is that out of it may come the philosopher's stone that, touching inert matter, shall turn it into refined gold—which, by the way, is the proper function of architecture and of all the arts."

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